

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

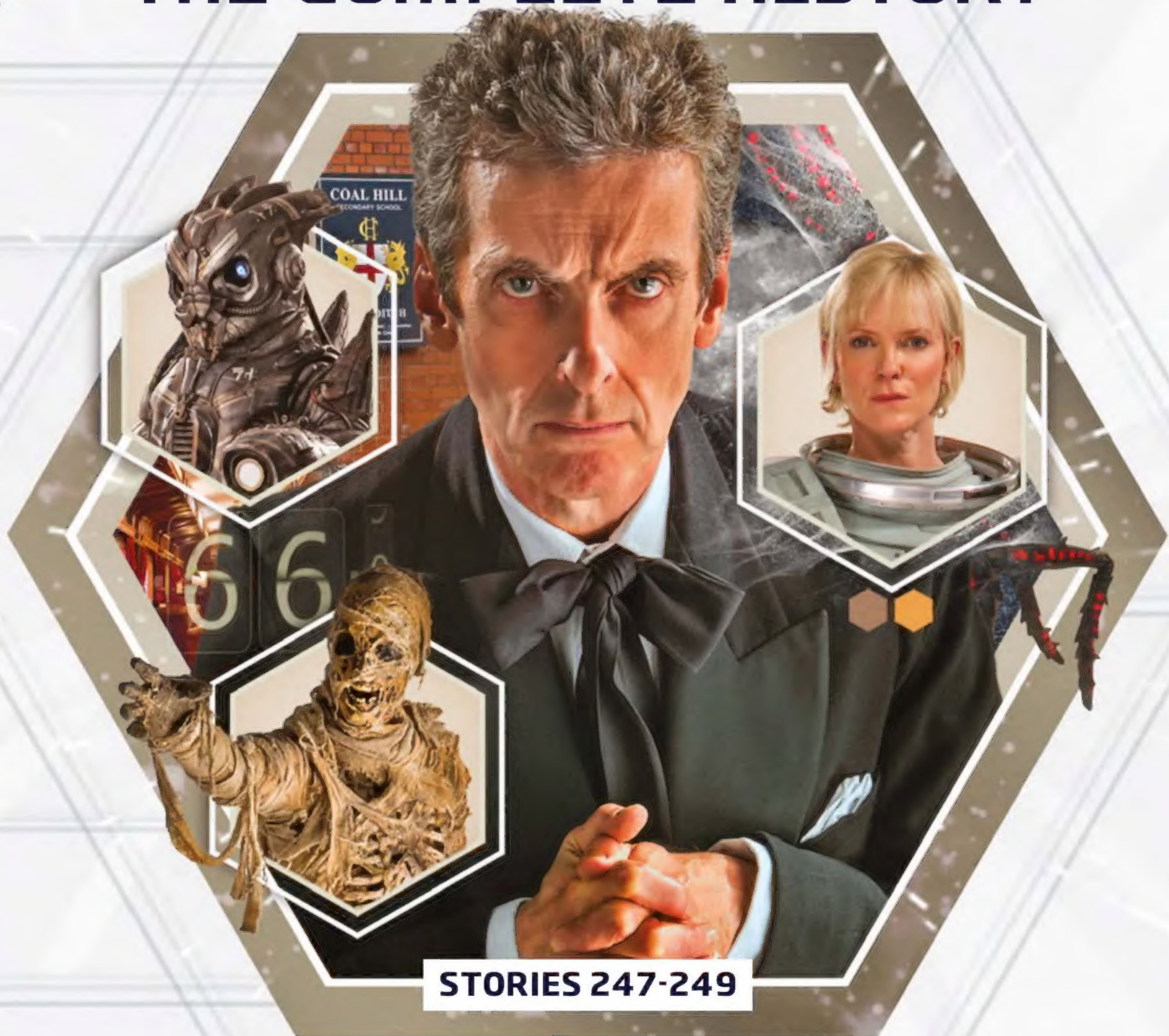
BBC

DOCTOR WHO



THE **TWELFTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 247-249

THE CARETAKER,
KILL THE MOON
AND MUMMY ON THE ORIENT EXPRESS





BBC

DOCTOR WHO

THE COMPLETE HISTORY



THE CARETAKER

KILL THE MOON

MUMMY ON THE ORIENT EXPRESS

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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd
& Marketforce.

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Welcome

Across its long history, *Doctor Who* has been populated by a lot of monsters. It's a veritable carnival of creatures, aliens, robots, cyborgs and terrors hiding in the dark. And where there's a monster, there's usually a performer inside it, suffering gamely.

Even in recent times, with the continued sophistication of CGI, there's often no substitute for pulling on a heavy – and always hot – latex suit to go lumbering in menacing fashion after a Time Lord and his companions. One of the very first scenes shot for *Doctor Who*'s twenty-first-century revival – for *Aliens of London/World War Three* [2005 – see Volume 49] – saw Christopher Eccleston's Doctor chase a space-suited pig down a corridor. Inside that pig was an actor called Jimmy Vee.

Jimmy Vee is one of the many unsung heroes of *Doctor Who* to have squeezed themselves into a variety of monster suits over the years. He was there for *Doctor Who*'s return, and his CV also includes the Moxx of Balhoon in *The End of the World* [2005 – see Volume 48], *Voyage of the Damned*'s [2007 – see Volume 57]

Right:

Jimmy Vee as the tragic pig creature in 2005's *Aliens of London/World War Three*.



Bannakaffalatta, and the Skovox Blitzter in *The Caretaker* [2014 – see page 6].

Creature performers such as Jimmy undergo long hours in the make-up chair, and even longer hours under hot studio lights, enduring great discomfort in the name of entertainment. It's a tradition that goes right back to 1963 when those first unsuspecting Dalek operators climbed inside those wooden casings for the first time, little realising they were making cultural history.


To mark Jimmy Vee's work on *The Caretaker* inside the bulky Skovox Blitzter suit, this volume of *Doctor Who – The Complete History* pays tribute to anybody who has ever been – or ever will be – a *Doctor Who* monster.

Mummy on the Orient Express [2014 – see page 104] featured actor Jamie Hill underneath layers of horrific prosthetics and ragged bandages as the Foretold, stalking the carriages of the *Orient Express*. Again, this terrifying creation was achieved with old-school methods, harking back to traditional depictions of a staple of bygone horror movies.

Sometimes, even our heroes don't escape the discomfort of a bulky, sweltering costume. *Kill the Moon* [2014 – see page 52] called for stars Peter Capaldi, Jenna Coleman and the guest cast to don heavy and restrictive spacesuits and helmets, then run around in the blistering heat of Lanzarote, the Spanish island standing in for the surface of the Moon.

Whoever said acting was glamorous has obviously never worked on *Doctor Who*!

Mark Wright – Editor

A full-page photograph from the Doctor Who episode 'The Curse of the Mummy Men'. In the center, a tall, thin figure is completely encased in old, yellowed, and torn bandages, resembling a mummy. Its skeletal face is visible through the tattered wrappings, with a wide, toothy grin and one hand raised in a claw-like gesture. The setting is a hospital corridor with dark wood paneling and overhead lights. Several people in white lab coats are present: one on the left is partially visible, another in the background is looking at a clipboard, and a third on the right is holding a handgun. A medical cart with a white cloth is also visible in the background.

'WHERE THERE'S A MONSTER,
THERE'S USUALLY A PERFORMER
INSIDE IT, SUFFERING GAMELY.'



THE CARETAKER

► STORY 247

Terrifying events threaten Coal Hill School and the Doctor goes undercover as the Caretaker to investigate. The Skovox Blitzer is ready to destroy all humanity. Meanwhile, the Doctor and Danny Pink get an insight into Clara's double life...



COAL HILL
SECONDARY SCHOOL

COAL HILL
SECONDARY SCHOOL



SHOREDITCH

Chairman of the Governors: I. Chesterton
Headmaster: W. Coburn

COAL HILL
SECONDARY SCHOOL



SHOREDITCH

Chairman of the Governors: I. Chesterton
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THE CARETAKER

STORY 247

COAL HILL
SECONDARY SCHOOL

COAL HILL
SECONDARY SCHOOL



COAL HILL
SECONDARY SCHOOL

Headmaster: L. Chederton
Headmistress: W. Coburn

POLICE PUBLIC CALL

'THE STORY CENTRED ON
THE SCHOOL IN A WAY
THAT HADN'T BEEN
SEEN BEFORE.'



Introduction

Doctor Who often goes in cycles – offering up a new take on something we’ve seen before. Although the characters are not really much like original companions Ian Chesterton and Barbara Wright, Miss Oswald and Mr Pink ended up, like their predecessors, teaching at Coal Hill School. Ian and Barbara taught science and history; Clara and Danny, English and maths. Is it just one of those weird little coincidences that we ended up back here? Or did the Doctor have an in with the board of governors, and arrange the job for Clara?

Coal Hill School appeared in *An Unearthly Child* [1963 – see Volume 1], the first episode of *Doctor Who*. Twenty-five years later the series returned to the school and 1963 in *Remembrance of the Daleks* [1988 – see Volume 44]. It was featured at the start of *The Day of the Doctor* [2013 – see

Volume 75] and in *Deep Breath* and *Into the Dalek* [both 2014 – see Volume 76]. *The Caretaker*, however, centred on the school in a way that hadn’t been seen before. In 2016 the spin-off series *Class* would make a new version of Coal Hill its home.

It may have featured many echoes of the past, but *The Caretaker* also presented us with something new; the lethal robotic killing machine – the Skovox Blitzler – obviously, but it also foregrounded the plotline of growing mistrust between the Doctor and Clara that culminated in *Kill the Moon* [2014 – see page 52]. Both the Doctor and Clara betrayed themselves – the Doctor revealed an untempered streak of vanity, while the usually self-assured Clara gave in to her insecurities. It was an uncharacteristic episode, with the squabbles between the Doctor, Danny and Clara taking precedence over anything else.

Nevertheless, given all those echoes and coincidences, it still feels very like *Doctor Who*. If you care to draw such connections, you can tie it together in a weird triangle with *Remembrance of the Daleks* and 2017’s *The Pilot*. *Remembrance of the Daleks* is where the Doctor first applied for the job of Coal Hill’s Caretaker; a position he took up decades later in *The Caretaker*. *Remembrance of the Daleks* also featured scorch marks on the playground – the ‘landing pattern’ for some kind of spacecraft – the same sort of thing was seen in *The Pilot*. *The Caretaker* and *The Pilot* are linked by a throwaway line: taking on his janitorial duties, the Doctor said, “The walls need sponging and there’s a sinister puddle” – such a puddle was at the heart of the 2017 series opener... ■

Left:

Barbara and Ian taught at Coal Hill School in 100,000 BC.



STORY

The Doctor and Clara are chained up on a desert planet... [1]

... but they escape, and Clara makes her date with Danny. She's having trouble keeping up her double life of adventuring with the Doctor and dating Danny, but she tells herself she has it all under control.

Back at Coal Hill School, Clara and Danny are about to leave the staffroom when the headmaster introduces the new temporary Caretaker. The Doctor! [2]

When asked by Danny, Clara denies knowing the Doctor. Later, when they are alone, the Doctor refuses to explain what he is doing.

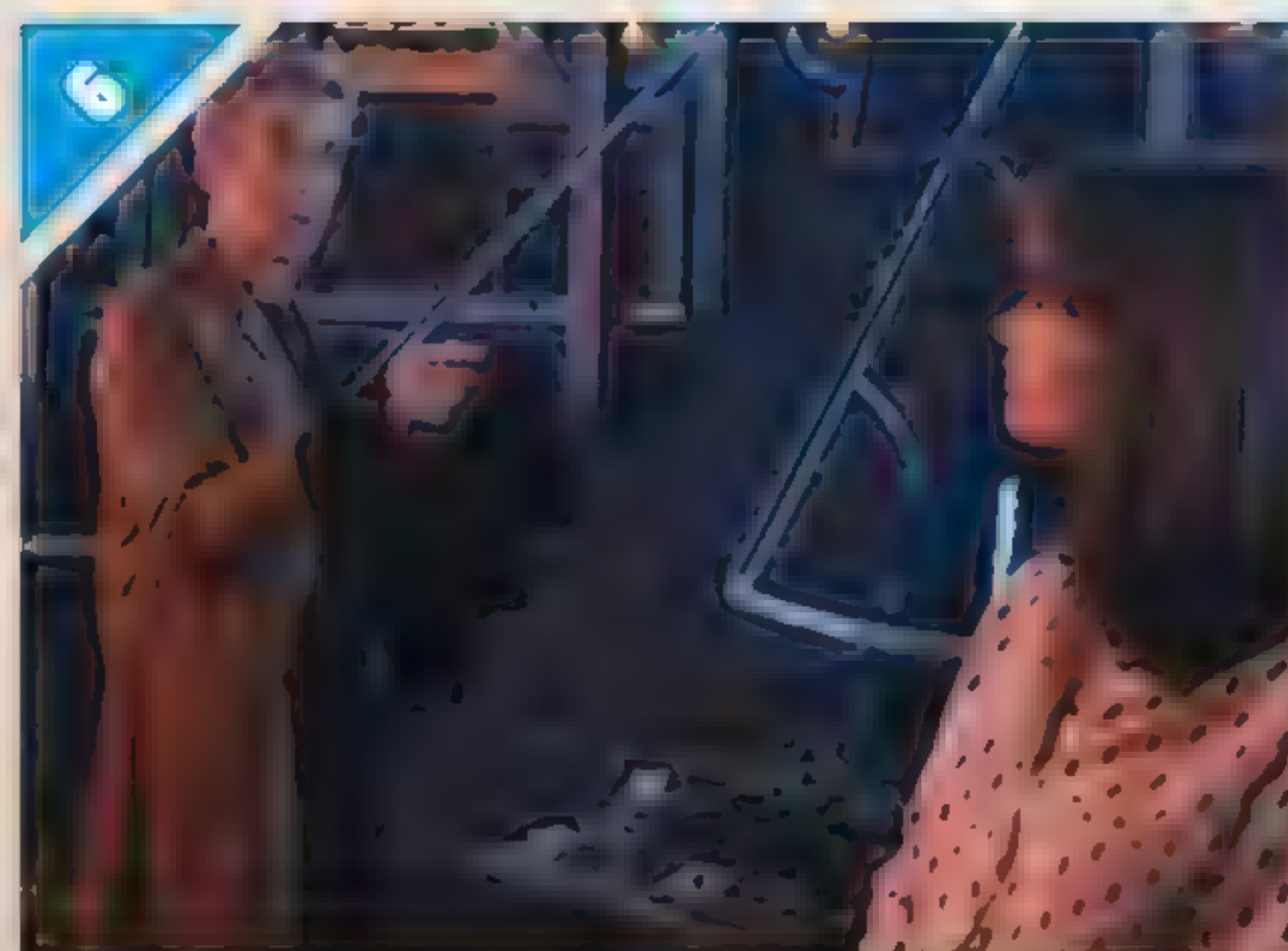
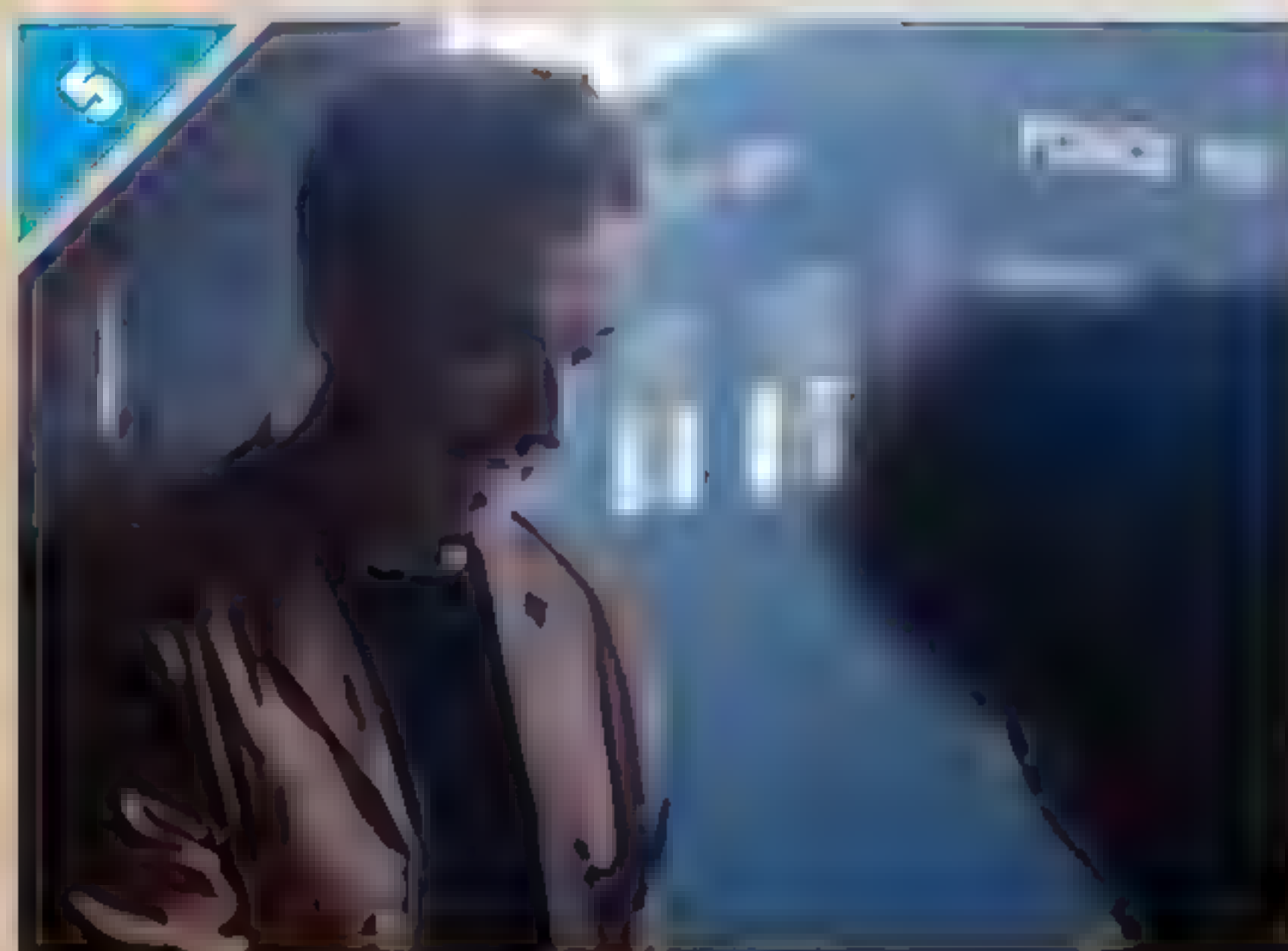
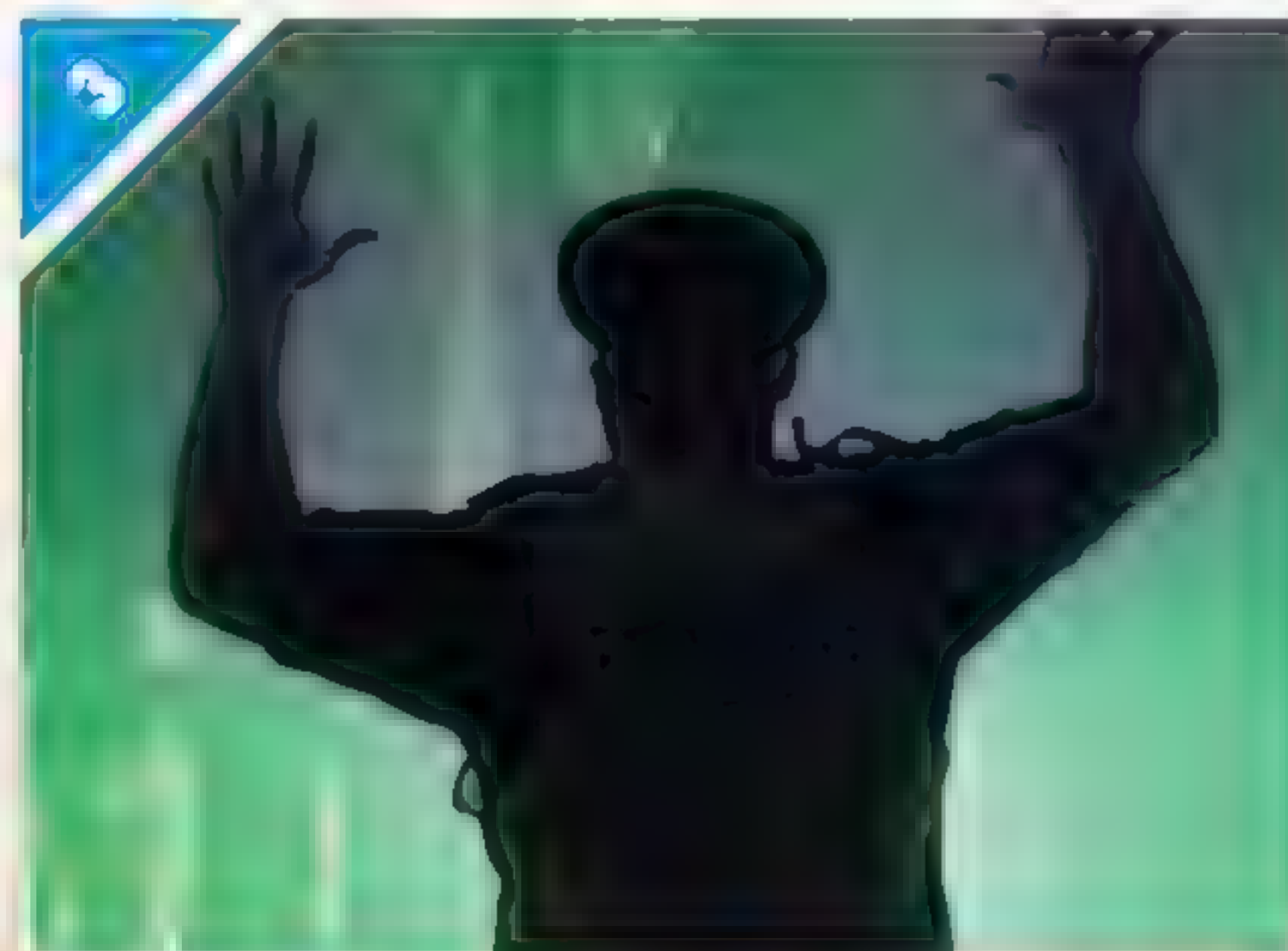
A Community Support Officer finds two children outside a derelict building. After they have gone, he hears something inside the building. He investigates... and is gunned down by an alien robot! [3]

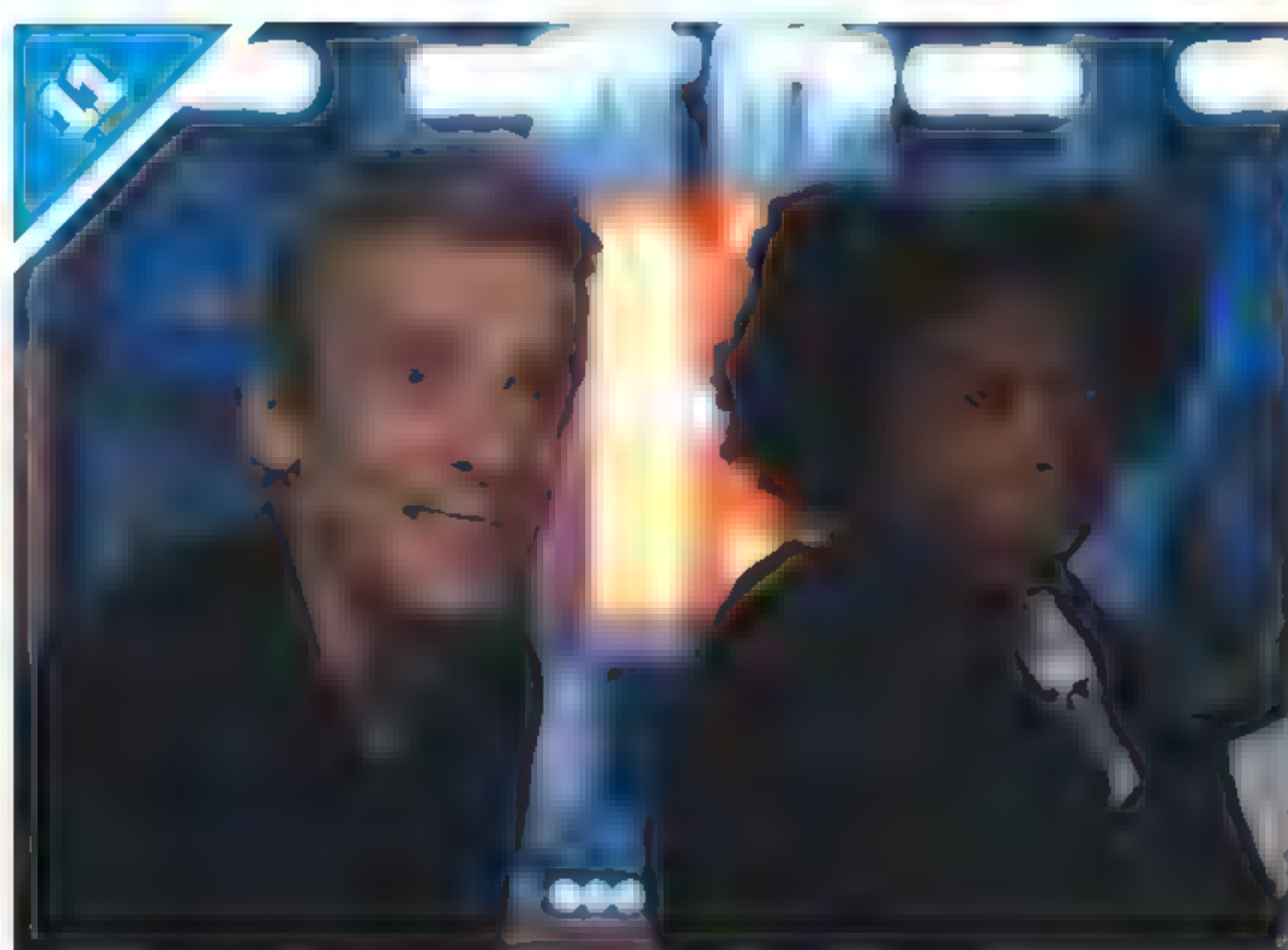
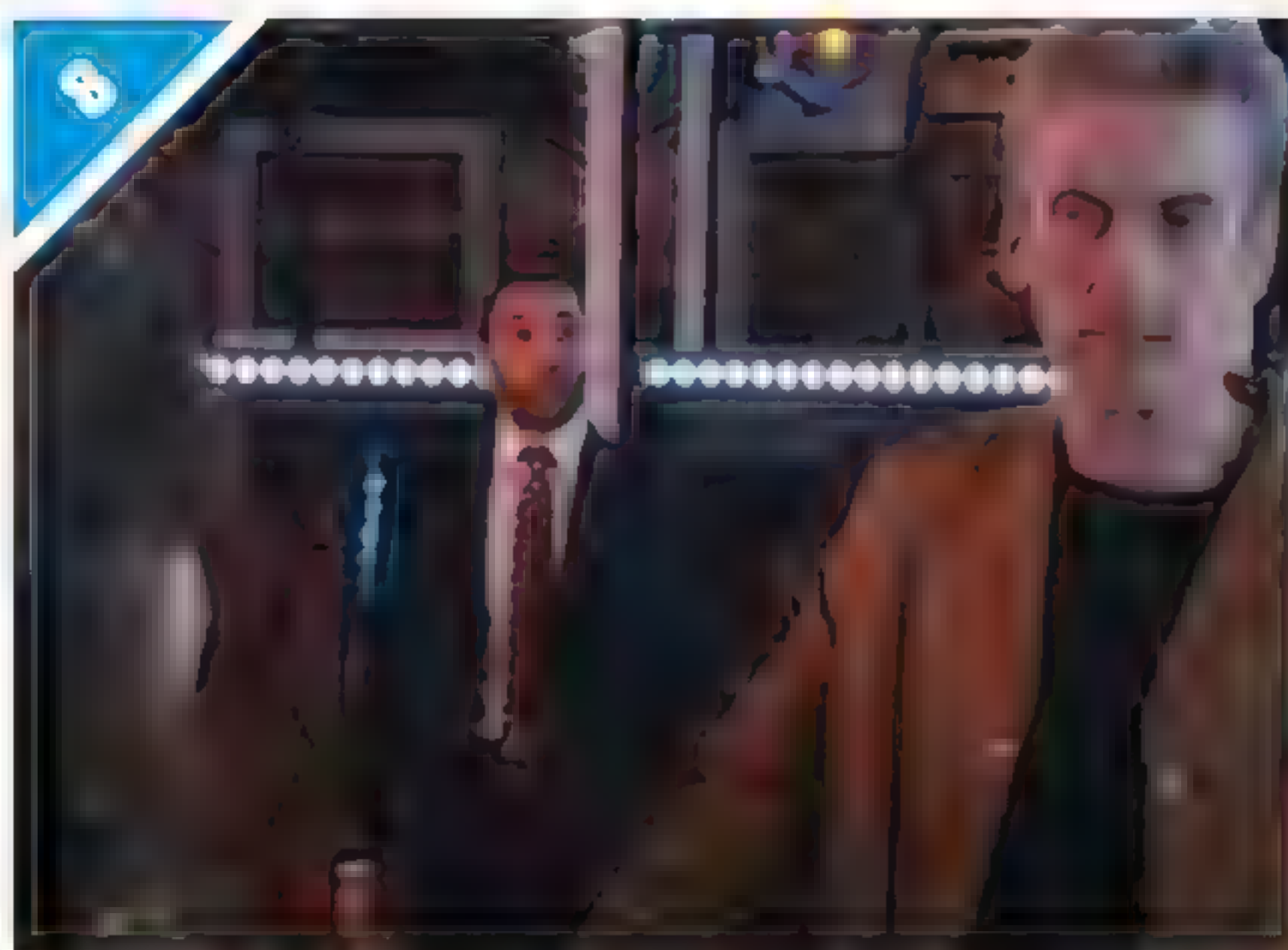
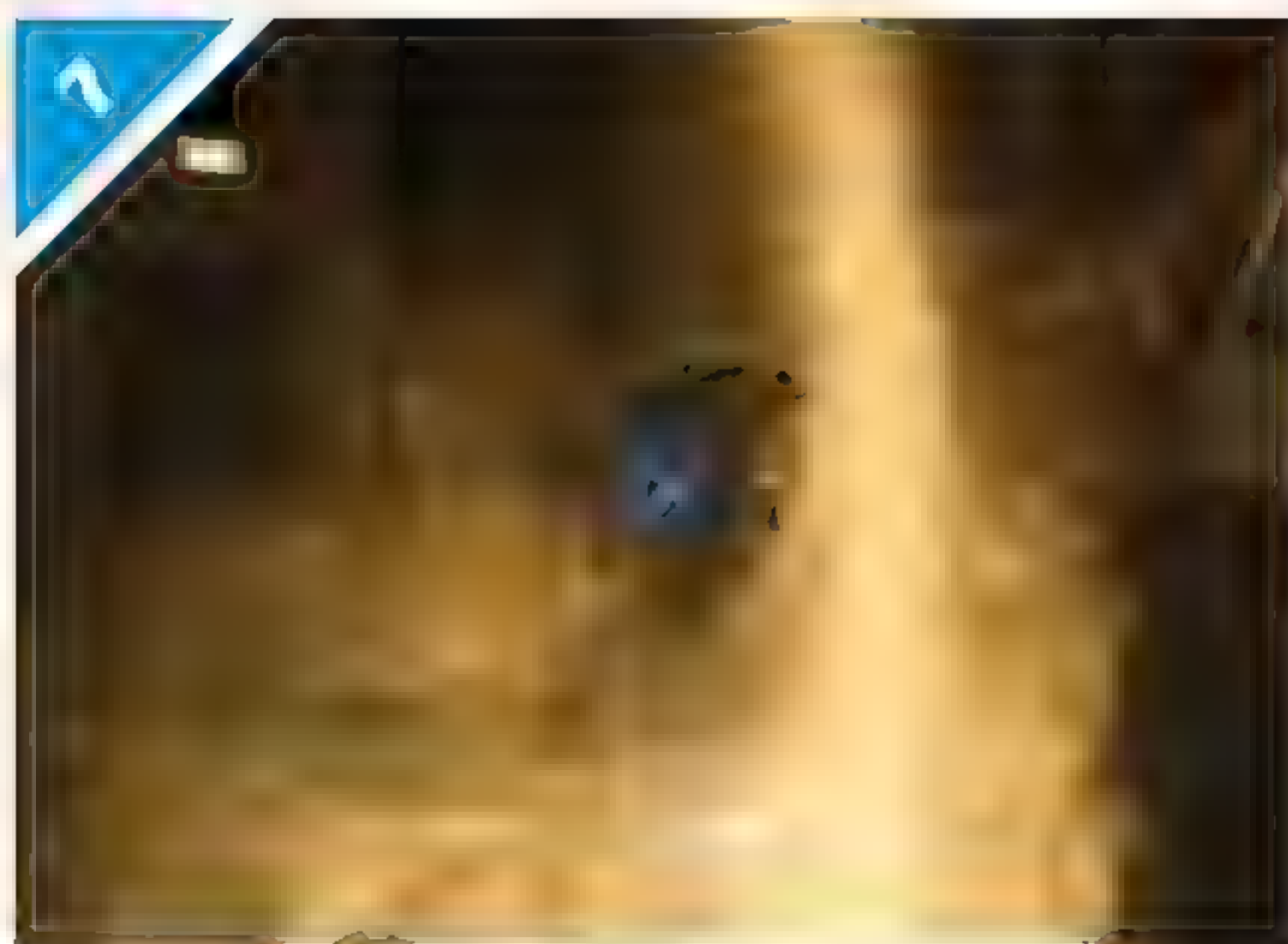
Clara sees the Doctor talking with Danny and a teacher with a bow tie called Adrian. The Doctor asks Clara if the person she keeps going on dates with is at the school – because he thinks she is going out with Adrian! [4]

The Doctor places devices around the school, then returns to the storeroom where the TARDIS is parked. A girl called Courtney walks in looking for paper towels and the Doctor tells her to get lost. [5]

Clara passes Courtney as she leaves then demands to know why the Doctor is there. He explains that he is scanning for a Skovox Blitzer, a deadly killing machine which has homed in on artron emissions. The Doctor's plan involves a watch that makes him invisible. He has set up a circle of time mines around the school which will suck the Blitzer into a vortex and send it billions of years into the future. [6]

That night, the Doctor investigates the derelict building. The Blitzer detects his presence.





Danny returns to the school and removes one of the mines.

The Doctor also returns to the school, pursued by the Blitzer, but when he reaches the hall he discovers that his trap has been interfered with. Danny enters and the Blitzer fires at him; he drops the mine and the Doctor creates a vortex. Clara rushes in and grabs Danny as the Blitzer is sucked into the vortex. [7] But it is only sent three days into the future.

Clara goes with Danny back to his flat. Danny wants to know what Clara is like when she's with the Doctor, so the next day Clara gives him the Doctor's invisibility watch.

Then she goes into the TARDIS, where the Doctor is building a new device. The Doctor knows that Danny is with them and, realising this, Danny makes himself visible and they have an argument. [8]

After they have gone, the Doctor has to deal with Courtney who wants to know what is inside his police box.

Danny and Clara are in the middle of parents' evening when the Doctor waves them outside. The vortex is opening early!

The Blitzer reappears in the hall and Clara lures it to the storeroom using the sonic screwdriver. [9] The Doctor uses his new device to make the Blitzer think he is its general. He orders it to shut down, but instead it prepares to self-destruct. Then Danny appears and leaps over the robot. [10] It fires at him, giving the Doctor time to use the override code to make the Blitzer abort its self-destruct.

The Doctor casts the robot into deep space. His passenger in the TARDIS, Courtney, throws up. [11]

Danny and Clara cuddle up on his sofa. He makes her promise to tell him if the Doctor pushes her too far.

The Community Support Officer is in an endless corridor with a man called Seb, who explains that they are in the afterlife... [12]

Pre-production

The school has become an unfortunate battleground because of its past history and because of things that are currently happening there. It's become a place where bad things are going to happen..." writer Gareth Roberts told *Doctor Who Magazine* of *The Caretaker*, which took the Doctor into an adventure located back at his granddaughter's *alma mater* of Coal Hill School, Shoreditch.

"A few years ago we did an episode called *The Lodger* where the Doctor just moves in with a bloke for a while. This, in a way, is the new version," commented executive producer Steven Moffat in the online *Introduction to The Caretaker*. "This is the Doctor meets the real world and real world problems." *The Lodger* [see Volume 65] – part of the 2010 series featuring the Eleventh Doctor – had been written by Gareth Roberts, a regular writer on *Doctor Who* since 2006, and had offered a comedy

"THIS IS THE DOCTOR MEETS
THE REAL WORLD."



Connections: Fish people

- ▶ The Doctor offers to take Clara to meet fish people ... having previously encountered fish people in Atlantis in *The Underwater Menace* [1967 – see Volume 9].



See you when I see you

- ▶ The Doctor and Clara open and close the TARDIS door by snapping their fingers, a skill the Doctor first displayed in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] and which Clara demonstrated in *The Day of the Doctor* [2013 – see Volume 75].



Right:
The Skovox
Blitzer.

thriller in which the Time Lord attempted to blend in with everyday contemporary life. The episode had proved very popular, spawning a sequel, *Closing Time* [see Volume 69] in the 2011 series.

What Moffat suggested to Roberts was a story about the Doctor working in contemporary England – specifically as the caretaker at Clara's place of employment, Coal Hill School; this would allow a point mid-season for the Doctor and Danny Pink to meet properly as Clara's two different lives finally collided.

Moffat's directives to Roberts about the new Doctor was that he should still be fun, as with the previous incarnations, but should also feature some elements of early on in

the Doctor's fourth incarnation such as the stern perspective and remoteness demonstrated in *The Ark in Space* [1975 – see Volume 22] and *Genesis of the Daleks* [1975 – see Volume 23]. Roberts took great pleasure in having fun with all the ways in which the new Doctor could be rude.

The first draft was written in summer 2013 prior to the announcement of Peter Capaldi as the new Doctor; Roberts was finishing this concurrent with the broadcast of *Doctor Who Live: The Next Doctor* on Sunday 4 August. Both Moffat and Roberts were keen to get the level of threat correct from the first draft, aiming for a balance more akin to *The Lodger* than *Closing Time* – comedy with a serious element.

Along with Episode 3 – *Robot of Sherwood* [2014 – see Volume 77] – *The Caretaker* was to form Block 3 which was handled by director Paul Murphy. Producer Nikki Wilson suggested that the Doctor could bond with one of the Coal Hill pupils, and so the character of Courtney Woods was developed in particular. After initially considering having Courtney behave like the young Amelia Pond, Roberts instead crafted the youngster as a far tougher girl who would be difficult for the Doctor to impress.

Pew! Pew! Pew!

Draft 3 of *The Caretaker* – Series 8 Episode 6 Shooting Block 3 – was credited solely to Gareth Roberts and dated Tuesday 26 November. The opening scene in the alien desert was shorter with less sarcasm from the Doctor and no threat from sand piranhas. The chase through the alien spaceship was similarly briefer; when the Doctor and Clara were fired upon in the spaceship corridor, this was described as 'LASER BOLTS whizz by, *Star Wars* style – pew! pew! pew!' with reference to the famous science-fiction film franchise launched in 1977. When Danny – still called Danny





Lawrence – called on Clara to suggest going for a run she gave her excuse as: “Sorry, haven’t had a wink. Next door playing music all night.” When Danny remarked that this was inconsiderate of the neighbours, Clara exclaimed: “No! Don’t shoot them!” The TARDIS scene in which the Doctor revealed he was going undercover was also shorter. The head teacher at Coal Hill School was Mrs Jones who was in her 50s; when she introduced ‘John Smith’, the new caretaker was welcomed warmly by Mr Lawrence.

Originally after Clara left Danny to return to the staffroom and confront the Doctor, she met the Time Lord as he was emerging. “Now then...” began the Doctor as Clara knocked him straight back inside the room, slammed the door and stood over the prone figure on the floor who was holding up his broom defensively. When a furious Clara ranted at the Doctor in the staffroom, he used his psychic paper to prove to her that he had the appropriate CRB checks to work at a school. Fifteen-year-olds Yashe and Noah were looking at the phone game ‘outside a derelict house, sat on the crumbling garden wall’; this was the house in which Matthew (‘CSO

policeman ... 40s, in hi-vis CSO vest’) originally confronted the Skovox Blitzer. Venturing inside the derelict house, the CSO was seen from an alien point of view: ‘a “heads-up” display shows Matthew, his body heat picked out in red – flickering alien symbols (NB not in English) chitter data across the right side of the screen.’ The Skovox Blitzer spoke with a ‘rasping, electronic’ voice and was revealed as ‘a battlescarred metal torso and head rear from a central upturned dome unit – its arms end in two different laser attachments – its spider-like legs scuttle to one side – its “face” is a silver skull ... twin laser blasts shoot from the Blitzer’s weapons.’

In Clara’s Year 8 class, Kelvin was a 13-year-old and the classroom was at ground level meaning that Mr Smith could simply walk up to the window to talk to Miss Oswald. When Mr Smith intruded on Miss Oswald’s lesson with his comments on Jane Austen, this was far briefer and without his comments on reading the biography at the back of the book.

Above:

Danny and Clara have a quick chat in between lessons.

Connections: John Smith

▶ The Doctor uses the alias first given to him in *The Wheel in Space* [1968 – see Volume 12] by his companion Jamie and used regularly during his exile on Earth.



Tobias was described ‘a very tall, mopey, very slow-voiced 15 year old’ while Adrian was ‘floppy-haired... 28’. As the Doctor believed he was leaving Clara happily with her boyfriend Adrian to set about his business with his devices, the stage directions noted: ‘MUSIC starts up, this Doctor’s theme.’ While the Doctor worked on the drainage hatch, Clara originally told the pupils in the background: “I said you could eat your lunch in the playground, I did not say you could throw it at Jerome...” In the scene where Clara had to quickly concoct a story to account for what Danny had witnessed in the hall, the stage directions noted: ‘Clara is in Fawlty territory.’

Right:

The Doctor – sorry, the Caretaker – visits Clara at work.

At the parents evening, the stage directions noted that there was ‘a BANNER strung on stage: “COAL HILL SCHOOL – A SPIRIT OF ADVENTURE” (in *Strangers in Space*, the first episode of *The Sensorites* [1964 – see Volume 3] the Doctor had commented that Ian Chesterton and Barbara Wright – two Coal Hill teachers – now travelled with him with “a great spirit of adventure”). Another teacher encountered by an uncaring Clara as she searched for the Doctor was Miss Coburn (named after Anthony Coburn who wrote the first four episodes of *Doctor Who* which began at Coal Hill School) who asked her about supervising the tombola and raffle. Finding the Doctor planting

his devices, Clara offered to help as she had a free period and told him not to wind her colleagues up. Seeing how much Adrian resembled his former incarnation, the Doctor originally ruminated to himself by quoting William Shakespeare’s *A Midsummer Night’s Dream*: “Love looks not with the



eyes, but with the mind.” When Clara confronted the Doctor in his storeroom, the Doctor explained how he had placed disorientation generators around the school to ensnare the Blitzer – a device from the Skovox/Olverites war – and get it to its home planet before its conaptic-melded xenolium explosive destroyed Earth. Telling Clara that he wasn’t born yesterday, the Doctor said he was born 876,000 days ago; he also stated that he believed Adrian to be Clara’s boyfriend, causing her to groan (there was no reference to Orson Pink in this version since *Listen* [2014 – see Volume 77] had not yet been written). The result of Danny disrupting the Doctor’s trap for the Blitzer was that it escaped from the hall, not that it was flung into the vortex; the machine instead returned to its lair to rest before attacking again in 24 hours.

When Clara introduced Danny as her boyfriend, the Doctor suddenly realised the meaning of the pupils chanting and writing ‘Ozzie loves the squaddie’. The

Connections: The guy at the end of the universe

▶ Clara reminds the Doctor how they met Danny’s possible descendent

Colonel Orson Pink in *Listen* [2014 – see Volume 77].





conversation in which Clara tried to explain about her double life to Danny was longer and concluded with Clara telling Danny that she could give him proof about her relationship with the Doctor the next day by giving him the Doctor's watch. When Danny eavesdropped in the TARDIS, he heard Clara accusing the Doctor of being jealous... whereas the Doctor claimed he was surprised at her seeing anything in the maths teacher. Clara explained that she found Danny to be "incredible", causing the Doctor to ruminate: "So I wasn't incredible enough?" When Clara assured the Doctor that they could still travel together, the Time Lord asked her why she didn't mention Danny. The Doctor also got Danny's name wrong far more often, referring to him as "Dickie" and "Derek". After Danny saved Clara, Courtney entered the storeroom to see the pair kissing and – on seeing the destroyed Blitzler – realised that the Doctor was telling the truth about having a space and time machine; she asked to come to

the Olveron Cluster. Back at Clara's flat, the final scene had Clara telling Danny that he could join her and the Doctor on their visit to Crocodilopolis tomorrow ... but the maths teacher never wanted to enter the TARDIS again. Suddenly the TARDIS appeared on the stroke of midnight, with the Doctor emerging to get Danny's name correct and commend him for being a brave, resourceful and suitable boyfriend for Clara. Clara told them that she needed permission from neither of them, and just wanted them to be friends. It was now that Danny saluted the Doctor, noting that he was an officer. "I am not a general," insisted the Doctor, with Danny adding: "Be careful. Generals make mistakes. Don't make a mistake with Clara."

Courtney

The character of Courtney made a particular impact with the production team and the character was soon inserted into new scenes written by Phil Ford for Episode 2 – *Into the Dalek* [2014 – see Volume 76] – in early December 2013; she also replaced an unnamed schoolgirl from drafts of Episode 1 – *Deep Breath* [2014 – see Volume 76] – when the shooting script was issued at the end of December, and was then used for the script of Episode 7, *Kill the Moon* [2014 – see page 52] when it was developed in early 2014.

Various small changes were made to the script when it reached Draft 4 on Wednesday 26 February. The Doctor now scorned military minds in the interlude aboard the spaceship, Danny was now Mr Pink and the head teacher was now

Connections: Rows with River

▶ The Doctor explains he had a disagreement with his sometimes-wife River Song, last seen in his time stream in *The Name of the Doctor* [2013 – see Volume 74].



'GARETH ROBERTS TOOK GREAT PLEASURE IN HAVING FUN WITH ALL THE WAYS IN WHICH THE NEW DOCTOR COULD BE RUDE.'





THE CARETAKER



Above: Miss Oswald catches up with one of her pupils.

Mr Armitage, the character who had been introduced with *Into the Dalek* revisions in early December 2013. Matthew now encountered the killing machine in a derelict factory; the house setting was felt to be too confined, particularly getting the Blitzer upstairs, and the industrial setting offered more options and variety. Miss Coburn had been omitted, the dialogue about Orson was now added, and the Doctor's plan was now to use chronodyne generators to push the Blitzer into the time vortex (although Danny moving one of these simply displaced it for 74 hours). In the hall when the Doctor realised that Clara loved Danny, he remarked: "Of course! Ozzie loves the squaddie! And you

do, you love the squaddie! And – Orson! That's why we ended up in Orson's timeline! PE's timeline – he's Rupert! Oh and I liked little Rupert!" Danny now said that he wanted to see the other Clara, causing her to steal the watch the next day. By now the Doctor had moved

the TARDIS to the school kitchens which he had declared, 'Closed for caretaking'; this was where the Doctor planned to lure the Blitzer since it would be deserted in the afternoon. The Doctor's scorning of Danny to Clara was different ("You enjoy talking to him? What do you talk about? The football? Rugger? Isn't that Jeremy Clarkson a hoot?") and the conclusion to the scene where Danny had eavesdropped in the TARDIS was different. "You think it's destiny, don't you? You and Rupert?" asked the Doctor. "We met Orson, and he must be my great, great grandson or something. So me and Danny, whatever we do, is fate. Isn't it?" reasoned Clara. "You saw my grave on Trenzalore. That was fate. And I'm looking fairly lively on it," noted the Doctor, "Time can be rewritten. You can't just sit back and leave things to the universe. The universe doesn't care about our lives." The Blitzer now returned from the vortex in the gym two days earlier and was lured into the Doctor's trap in the kitchens.

In the Readthrough Script issued on Wednesday 19 March, the opening scene

Connections: Sergeant's service

► It's established in *The Caretaker* that Sergeant Danny Pink had served in the army for five years, including in Afghanistan.



on the desert planet was expanded, as were the other opening sequences to the episode showing the Doctor's adventures and Clara talking to Danny at school. Clara's confrontation with the Doctor in the staffroom was similarly expanded as was Mr Smith's interruption of Miss Oswald's lesson (the teacher suggested that the Caretaker might have had a motorcycle holiday with Jane Austen and encountered twentieth-century pop legend Cliff Richard). The description of Adrian now noted 'wears a bow tie, might possibly remind us of a recent Doctor'. The dialogue about Orson Pink was revised and the script in general was now far closer to the finished programme, notably the aftermath of Danny's ruining of the Doctor's trap in the gym. The TARDIS was still parked in the kitchen for the later part of the episode. The closing scene was now restructured to omit the Doctor, with the Time Lord having given his approval to Danny immediately after the defeat of the Blitzer.

The readthrough took place at Roath Lock on Thursday 20 March. Ellis George and Nigel Betts returned to the cast, having appeared in *Deep Breath* and *Into the Dalek*

as Courtney and Mr Armitage respectively. Also joining the cast as Yashe was Joshua Warner-Campbell who had featured in E4's *Beaver Falls*.

"My school"

Following the readthrough a few further changes had been made to the shooting script, issued on Friday 21 March and still credited solely to Gareth Roberts. Danny was noted as wearing a sweat top with the insignia of the Coal Hill Cadets, in previous drafts this had been the badge of his former regiment, and Clara had previously arrived at school on her motorbike. Some of the coding-based dialogue for the Blitzer was altered and the Doctor now wiped the graffiti off the window rather than a wall. A short scene of the Doctor creating the green orb in the TARDIS was dropped. The background to the creation of the Blitzer involving the Olverites was omitted, and the Doctor's demonstration of his invisibility watch was moved inside the TARDIS, while his picking up on Clara's reference to "my school" was added. The main scene with the Blitzer was relocated from the gym to the hall (where the TARDIS was now hidden behind curtains on the stage), and the limitation on the watch making the wearer invisible for five minutes was removed. The trap for the Blitzer was now relocated from the kitchens to the storeroom, and the parents' evening took place in the gym rather than the hall. 

Left:

Adrian takes his fashion advice from the Eleventh Doctor.



Connections: More than your fair share

- ▶ The Doctor suggests that the Skovox Blitzer arrived in the area because of artron emissions. Artron energy, which related to time travel, was first mentioned in *The Deadly Assassin* [1976 - see Volume 26] and the Doctor had previously visited the Coal Hill School vicinity in *100,000 BC* [1963 - see Volume 1], *Attack of the Cybermen* [1985 - see Volume 40] and *Remembrance of the Daleks* [1988 - see Volume 44] prior to Clara joining the staff.



Production

Day 1 of the new recording block was Monday 24 March 2014 with location work scheduled from 1pm, with Luke Baker's BBC Interactive team on set at Bute Street in Cardiff where a suitable derelict building had been found for the factory where the Skovox Blitzer was located. Scenes were carefully scheduled around the limited hours that Nanya Campbell and Joshua Warner-Campbell – playing Noah and Yashe

respectively – were permitted to work; their sequence outside was completed first after which the team moved inside for the encounter with the Blitzer by the doomed CSO Matthew. Actor Jimmy Vee – a veteran of *Doctor Who* monster costumes since working on *Aliens of London*/*World War Three* [2005 – see Volume 49] – operated the Blitzer itself which was being supervised by animatronic engineer Pete Hawkins and his team from Millennium FX, including Ant Parker and Matt

**Connections:
Bit unstable**

► The Doctor's time mines were chronodyne generators, using the unstable element which the Doctor had previously employed to create a fake Key to Time segment in *The Armageddon Factor* [1979 - see Volume 30].



'ACTOR JIMMY VEE
OPERATED THE BLITZER.'



Above:
Designs for the
Skovox Blitzer.

MacMurray. The design of the Blitzer – built within four weeks – was inspired by the spider-doll seen in the 1995 movie *Toy Story*, giving a creation which could rapidly move in any direction. With Vee inside the main body of the Blitzer to move its head – a prosthetic designed by Kate Walshe of Millennium FX – and its weaponry arms, the actor was moved along on a wheeled trolley on which the creature's body was mounted, with a motorised mechanism making its legs 'walk' at different speeds; there was also a small fan to keep the operator cool inside the prop. A puppet

version of the Blitzer which did not contain an operator was also used in some shots, operated by Pete Hawkins. Point-of-view shots of both the invisible Doctor seeing the Blitzer and the alien machine's perspective of its victims were also recorded, along with entrance doors opening as the transparent Time Lord arrived. Peter Capaldi arrived at 8.45pm

after an afternoon at Roath Lock working with the second unit on *Listen* and *Time Heist* [2014 – see Volume 77], recording scenes at the building entrance and in the alley nearby. Although due to run to 12.30am, the team wrapped 15 minutes early.

Work on Tuesday 25 March was scheduled from noon to 11.30pm with work back at the BBC's Roath Lock Studios, requiring Peter Capaldi and Jimmy Vee,

now joined by Jenna Coleman. While the opening mini-episode of the Doctor and Clara facing death on the desert planet (a set which employed a translight background) was recorded in Studio 3 as planned, a fire alarm at the premises necessitated a change to the plan, meaning that greenscreen shots of the Skovox Blitzer had to be dropped while work pressed on with TARDIS scenes for *Robot of Sherwood*. White background publicity shots of the Blitzer were taken, however.

Samuel Anderson joined Capaldi and Coleman in Studio 4 for work on the TARDIS set spanning *Robot of Sherwood* and *The Caretaker* and 6 from 11am to 10.30pm. Following material for *Robot of Sherwood* and some costume changes, shots over the Doctor and Danny's shoulders into the TARDIS were recorded along with the Doctor telling Clara that he was going undercover, and explaining his plan to deal with the Skovox to Clara. The day then concluded with more material for *Robot of Sherwood*.

The Doctor's demonstration of his invisibility watch commenced recording at 10am on Thursday 27 back on the TARDIS

Connections: I'm still from Blackpool

► Clara insists on her Lancastrian origins to Danny, as already established in *The Rings of Akhaten* [2013 – see

Volume 73] and *Robot of Sherwood* [2014 – see Volume 77].



set; the BBC Interactive team were again present to capture material for *Doctor Who Extra*. Following a costume change, work on the standing set continued with the scene of the invisible Danny revealing his presence to the Doctor and Clara. Peter Capaldi posed for more white background shots of the Doctor, this time in his Caretaker garb. The team then moved to the nearby venue of the *Doctor Who* Experience – where Peter Capaldi added his handprint to those of his predecessors – and from around 5.45pm the mini-adventure of the Doctor and Clara being pursued down the spaceship corridor was enacted. Recording was due to wrap at 9.30pm, but progress had been good and the team stood down 15 minutes early.

The Doctor, Clara and Danny

The three regulars were required again for work at Roath Lock from 9.30am to 9pm on Friday 28. With various costume and make-up changes, recording started with 'Glam Clara' joining the Doctor for a spin in the TARDIS, continued with Clara and Danny snuggling

on the sofa, then Clara trying to explain about the Doctor, followed by Danny calling for a run with Clara and finally Clara's admission to her mirror reflection. It was then a heavily tanned Clara who met Danny in the standing pub set generally used on BBC One's medical drama *Casualty*, and finally the scene inside the black cab (provided by JP Cars) was recorded on the backlot of the BBC Cymru soap *Pobol Y Cwm*.

Following a long weekend, the crews of BBC Cymru and BBC Interactive reassembled at Gladstone Primary School in Cardiff which had previously been visited for *The Day of the Doctor* in May 2013; again, the establishment was to appear as Coal Hill School, but would only be one such location to do so. Recording for scenes in the Caretaker's storeroom was scheduled for 9.30am to 9pm on Wednesday 2 April, and saw the regular cast of Peter Capaldi, Jenna Coleman and Samuel Anderson joined by Ellis George as Courtney; George recorded 'Ellis Cam' material for BBC Interactive and chatted about her first major episode for the series, having been busy with a drama exam that morning. Work began with the scenes of the Doctor preparing his plan, and continued with Danny activating the invis-watch, the Doctor receiving the warning signal, and then the Doctor explaining to Courtney about the TARDIS; the scenes with George as Courtney had to be carefully scheduled around her working hours for which a special 'late licence'

Connections: Bigger on the inside

- ▶ The Doctor knows that Clara will describe the TARDIS to Danny as "bigger on the inside", a commonly used phrase to explain its interior dimension which had first featured in *The Three Doctors* [1972/3 – see Volume 19].

Frost fairs

- ▶ The Doctor offers to take Clara to a frost fair staged when the River Thames froze; he had taken River Song to one of these events in 1814 prior to *A Good Man Goes to War* [2011 – see Volume 68].



Left: Jimmy Vee prepares to blitz!



THE CARETAKER

STORY 221



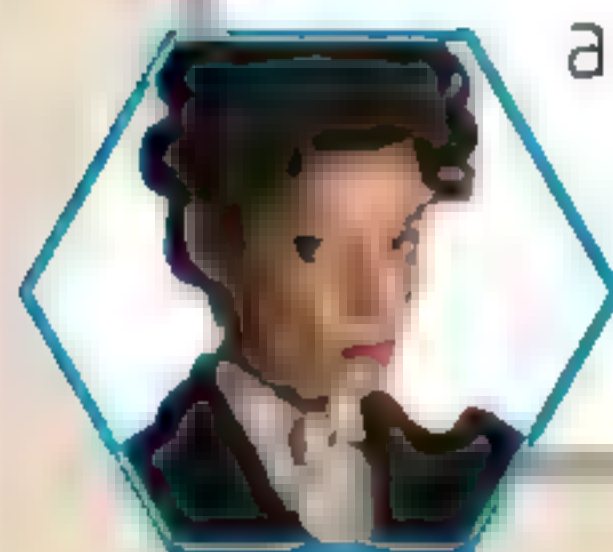
'THE EVENING ENDED BACK IN THE
STANDARD TARDIS SET.'

Connections: Missy

► The mysterious character of Missy appears, having been seen in *Deep Breath*

and *Into the Dalek*

[both 2014 - see Volume 76].



had been arranged. The last scene of the night was Clara bursting in, suspecting that the Doctor was invisible. Simultaneously, from 4pm further tests were run on a slightly altered version of the Blitzer (its head having been modified) operated by Jimmy Vee.

Thursday 3 April saw the crew back at Gladstone from 8.30am to 8pm, completing the material with the Doctor explaining to Clara about his scanner and then moving on to the important set piece of the Blitzer being defeated. The Interactive team was around to chat to special effects supervisor Danny Hargreaves as the explosive stunt sequence was set up, and Peter Capaldi also recorded some wildtrack material for another recording block.

Stunt arranger Crispin Layfield supervised the action sequence, with stunt trampoline acrobat Rashid Phoenix doubling Samuel Anderson in Danny's leap over the alien menace; this stunt was performed twice; the first time Phoenix landed on the Blitzer's head and caught the spike on the prop's back, but was not hurt. Edward Harrison was also required for a costume fitting during the day.

The former premises of St Illtyd's Boys' College in Splott was the next location for Coal Hill School on Friday 4 April. With a careful watch on the

working hours of junior cast members, recording was scheduled from 10am to 9.30pm with BBC Interactive again present. The staffroom briefing came first, followed by the fall-out between Clara and the Doctor with stuntman Gordon Seed supervising when the Time Lord was knocked back into the staff room; Seed then stood in for Peter Capaldi in shots of the Doctor up the ladder outside Clara's second floor classroom, with these shots recorded after the main scene inside the classroom for which Capaldi was standing on a platform outside the window. The board in Clara's lesson carried the opening line of *Pride and Prejudice*. Coleman then departed for a *Robot of Sherwood* costume fitting while some of the corridor scenes were recorded with the Doctor cleaning graffiti and Danny finding another of the devices. Meanwhile, a second unit under producer Nikki Wilson was at work outside recording the shots of the Blitzer following the Doctor's footsteps in the alley outside, and during the day, a rehearsal of the fireball effect was also staged at

Caerphilly Castle.

Saturday 5 April found the BBC team back at Holton Road Primary School in Barry which had previously been visited in January and February to appear as Coal Hill School in *Deep Breath*, *Into the Dalek* and *Listen*. This time the premises were used for exterior sequences between



Right:

"I'm the new Caretaker, John Smith."



9.30am and 9pm, initially focusing on the door leading to the Caretaker's storeroom with Clara and Danny, and then Clara's lure of the Blitzer. More white background shots of the Doctor, Clara and the Blitzer were also scheduled, along with further recording of the Doctor's wildtracks for a separate recording block. Next came Clara postponing her date and the Doctor planting a device on the drainage hatch, as well as the Doctor entering his new office and later clipping a chronodyne generator to the door. The action then moved to the playground where the Doctor explained that the vortex was opening up early, followed by more of Clara fleeing the Blitzer and then back to the storeroom for Danny discovering another time mine.

Doctor Who appeared on the front cover of the *Radio Times* on Tuesday 8 April since *The Day of the Doctor* had been one of the year's BAFTA nominations; one of several different collectable covers, Matt Smith and Jenna Coleman urged *Vote Doctor Who*, and inside comedian – and future series guest star – Frank Skinner penned the piece *Doctor Who: The Day of the Doctor: Why I Love It*.

Recording resumed the same day, with work on *Robot of Sherwood* at Cosmeston Medieval Village from 11.30am and then a relocation to Tonyrefail School in Tonyrefail where recording was due to start

Above:
A shock for Mr Pink as he finds himself in the TARDIS.

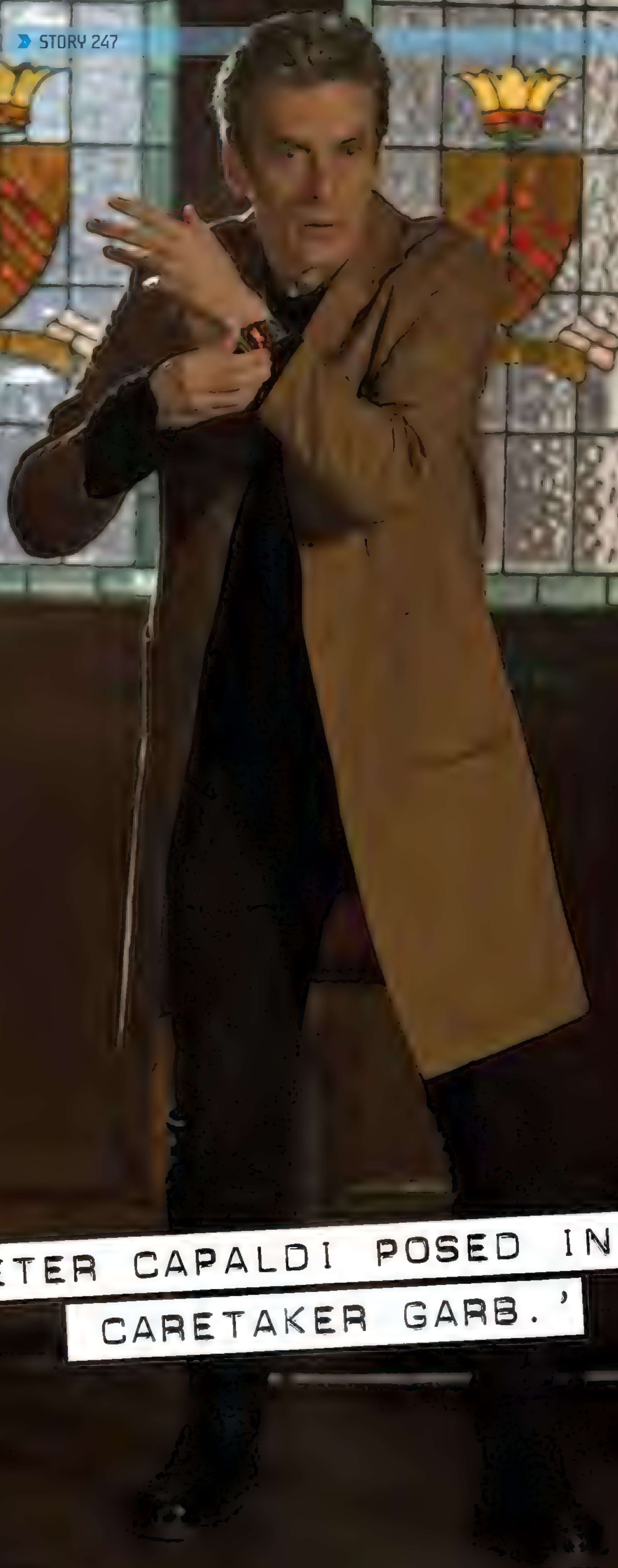
Connections: Magic circle

▶ Clara makes reference to the Magic Circle, a British organisation dedicated to advancing the art of illusion, founded in 1905.



THE CARETAKER

STORY 247



'PETER CAPALDI POSED IN HIS CARETAKER GARB.'



towards the end of the school day at 3.15pm. Peter Capaldi was not required for the day but BBC Interactive was again on site for recording through to 10.50pm. The main scenes for the day were those of the parents evening in the gym, while parts of the earlier sequence with the Skovox in the school corridors were also recorded.

Peter Capaldi rejoined the team at Tonyrefail School where recording was scheduled in tandem with teaching from 10.30am to 9.40pm on Wednesday 9. BBC Interactive was again present for the set-piece of the Doctor's abortive attempt to ensnare the Skovox Blitzer in the blacked-out school hall, with pyrotechnics from Danny Hargreaves' team. Shots of the Blitzer in the school corridor were also picked up from the previous day, and the final sequence of the evening was of

the Doctor setting out from the school in search of his quarry.

The third day at Tonyrefail School – Thursday 10 – again saw recording during the school day, this time from 9.40am to 8.50pm. Much of the day was devoted to the conclusion of the abortive trap scene in the blacked-out hall. Following this, Courtney's knowing greeting of Danny and Clara at the school entrance was recorded, followed by the invisible Doctor's through the entrance hall and also further pick-ups of the Blitzer in the corridor.

Blitzer in the vortex

Friday 11 was the final day at Tonyrefail, and Samuel Anderson's last scheduled day on this recording block. BBC Interactive was again on set with recording planned for 8.30am to 7.40pm. The Doctor's conversation with Clara in which she asked if he was spying on her was recorded first, followed after lunch by an establishing shot of the school and then the kids being summoned inside by the bell. Moving back inside, Danny sighted Clara being pursued along the corridor by the Blitzer, and then the return of the Blitzer in the vortex was recorded in the hall, along with a pick-up shot of

the Doctor wiping away 'Ozzie loves the squaddie' (performed by an arm double for Peter Capaldi) and an insert of a chronodyne generator sliding along the floor. The same day, *The Day of the Doctor* was nominated in the Best of British category at the Freesat Free TV Awards.

The following week saw production focus on *Robot of Sherwood*, after which

Left:

Here comes trouble... it's Courtney Woods.

Connections: I read the book

▶ The Doctor tells Clara that Jane Austen wrote *Pride and Prejudice* in 1796, not 1797; the novel was apparently written – as *First Impressions* – between October 1796 and August 1797, then revised from 1811 to be published in 1813.



Connections: Blow winds!

Adrian tells Clara that they have to discuss *The Tempest*, the fantasy play written by William Shakespeare around 1610-11.

We don't need no education

The Doctor whistles the phrase 'we don't need no education', the refrain from *Another Brick in the Wall* from Pink Floyd's 1979 concept album *The Wall*.

there was a break for Easter and a week off for the cast and crew. Some further work for *The Caretaker* was scheduled when the team reconvened on Monday 28 April. Although work for the day was mainly focused on *Robot of Sherwood*, a second unit worked on sequences for both the Sherwood episode and *The Caretaker* from 7.30am to 7pm. Shots looking into the TARDIS over the shoulders of Danny and Courtney were recorded first, after which it had been planned to record some pick-ups in the derelict building where the Blitzler hid; these were dropped and instead

shots of the Blitzler against a greenscreen were recorded for insertion into various

scenes. *Robot of Sherwood* material was then recorded until Peter Capaldi was available from the main unit, with the actor and Ellis George then recording greenscreen material for Courtney's trip to gaze at the Olveron Cluster in Studio 3. The evening ended back in the standard TARDIS set with Courtney being ill, and the scene of the Doctor telling Clara that he was about to embark on a 'deep cover' operation.

Adding Missy

The closing scenes of the episode were added during and pink and blue revisions to the shooting script. In the pink revisions, the final scene was set 'in a fairly plain office - could even be a police station. (Probably same one as we'll see at the start of ep 12.)' where Matthew met Seb, 'a pleasant young man'. Missy was added into the final sequence in the blue revisions on Tuesday 10 June.





Left:
Tension
mounts
between Clara
and Danny...
and the Doctor
is not helping
the situation.

Pick-up shots for the episode were scheduled for 7.30am to 7pm on Wednesday 11 June, concurrent with work on Block 5. The impressive round window of the studio's costume preparation room was felt to be perfect for the Nethersphere scene between Seb and Matthew in the former's office at the episode's conclusion. Following some inserts for *Robot of Sherwood*, a couple of shots with an arm double for the Doctor were recorded in Studio 3, showing the Time Lord entering the final input code on the analogue keypad and clipping a chronodyne generator to a light cable.

When Peter Capaldi became available from working with the main unit, greenscreen material with the Doctor and Courtney was completed against a greenscreen in Studio 3, after which the team moved to Studio 4 and the TARDIS set for inserts of Courtney being sick and the Doctor being startled by the alarm sounds on his analogue Blitzer. The shots of Michelle Gomez as Missy for the end of the episode were recorded by a second unit under director Douglas Mackinnon which worked at Enfys Studios on Wednesday 18 June; these shots concluded the day shortly before 7pm. ■

Far left:
The *Doctor Who* crew
return to Coal
Hill School.

PRODUCTION

Mon 24 Mar 14 59 Bute Street, Cardiff Bay (Derelict Building - Entrance/Main Room Upstairs/Stairs; Alley)

Tue 25 Mar 14 BBC Roath Lock Studios: Studio 3 (Desert Planet)

Wed 26 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Thu 27 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS); *Doctor Who* Experience, Discovery Quay, Cardiff (Spaceship Corridor)

Fri 28 Mar 14 BBC Roath Lock Studios: Studio 2 (Clara's Flat - Bedroom/Lounge/Front Door); Casualty Pub (Pub); Pobol Y Cym lot (Black Cab).

Wed 2-Thu 3 Apr 14 Gladstone Primary

School, Whitchurch Road, Cardiff (School - Caretaker's Storeroom)

Fri 4 Apr 14 College Buildings, 1 Courtney Road, Splott, Cardiff (School - Staffroom/Corridor Outside Staffroom/ Clara's Classroom/Corridor/Outside Danny's Classroom)

Sat 5 Apr 14 Holton Road Primary School, Holton Road, Barry (School - Caretaker's Storeroom/Playground)

Tue 8 Apr 14 Tonyrefail School, Gilfach Road, Tonyrefail (School - Gym/Corridor)

Wed 9 Apr 14 Tonyrefail School (School - Hall/Corridor/Main Entrance)

Thu 10 Apr 14 Tonyrefail School (School - Hall/Car Park/Entrance/Entrance

Hall/Corridor)

Fri 11 Apr 14 Tonyrefail School (School - Courtyard/Corridor/Front of School/Playground/Hall)

Mon 28 Apr 14 BBC Roath Lock Studios: Studio 4 (TARDIS Threshold/The TARDIS/Clara's Flat Outside Doors); Studio 3 (Green Screen/TARDIS - Greenscreen)

Wed 11 Jun 14 BBC Roath Lock Studios: Costume Prep Room (Office); Studio 3 (Caretaker's Storeroom/School Corridor/TARDIS); Studio 4 (TARDIS - Threshold/TARDIS)

Wed 18 Jun 14 Enfys Studios, 31 Portmanmoor Road, Splott, Cardiff (Balcony)

THE CARETAKER

STORY 247

'DANNY'S COMMENT ABOUT THE DOCTOR
BEING CLARA'S "SPACE DAD" WAS
ADDED IN DUBBING.'

Post-production

Various trims were made to *The Caretaker* during post-production to bring it down to length. In the opening scene on the desert planet, when Clara said that the vibro-cutters were in her other jacket at home, the Doctor exclaimed: "You have more than one jacket?" "How could I pass 'em to you anyway?" asked Clara. After the Time Lord declared that the sand piranhas would get them first, he originally added: "Except there's one thing you've forgotten!" In the subsequent scene in the bar, when Clara went to buy the drinks, she put her hand in her pocket but instead of her purse brought out the vibro-cutters, which she tried to hide from Danny.

Fish people

When the Doctor invited Clara to come and see fish people, he added: "If you've got the time." "I've got the time if you've got a time machine," said the teacher, unable to resist. "This way!" said the Doctor. "Hang on," began Clara, twirling in her glad rags, "am I bit over-dressed for fish people?" "No," assured the Doctor. Under laser fire aboard the spaceship, when the Doctor assured Clara that the TARDIS was just around the corner, the teacher replied: "You say that every corner!" "I know, I'm being motivating," admitted the Time Lord, yelling back at their pursuers: "Morons! Pudding brains!" "Don't motivate *them*!" exclaimed Clara.

When Matthew confronted the boys from Coal Hill, he told them: "You should



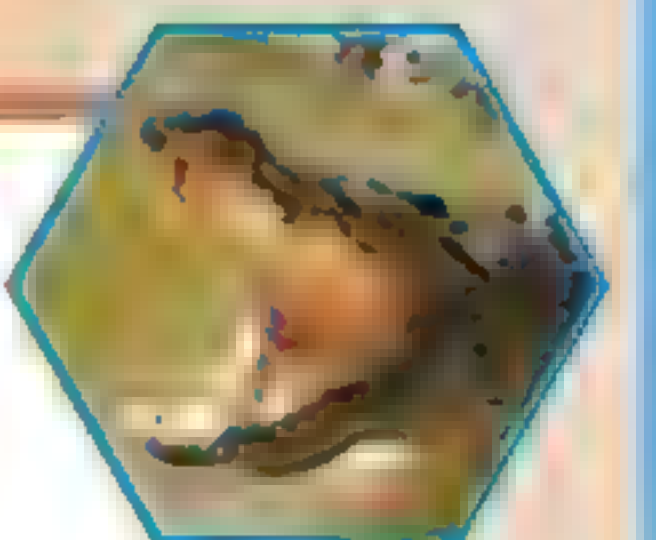
Above: Clara gets her hands on the sonic.

have been in half an hour ago." After Matthew's demise in the disused factory, there was a brief scene of the Doctor bursting into his Caretaker's storeroom where he had parked the TARDIS and declaring: "Right. Get to work! Before it's too late." Clara's suggestion that the Doctor and Jane Austen might have met American 1950s rock'n'roll pioneer Buddy Holly was added in post-production. Later on, after the Doctor commented that people didn't remember PE teachers, Clara insisted of her boyfriend: "He's not a PE teacher." "Who isn't?" asked the Doctor.

When the transparent Doctor demonstrated his invisibility watch to

Connections: Crocodilopolis

► The Doctor makes reference to the Greek name for the city of Al-Fayoum in Middle Egypt because of the reverence which the inhabitants had for crocodiles.



Connections: Not even a ring?

► Danny's complaint that the invisibility device was a watch rather than a ring made reference to the One Ring featured in JRR Tolkien's fantasy novels *The Hobbit* and *The Lord of the Rings*.



Best buddy

► Clara suggests that the Doctor – and Jane Austen – may have met American rock'n'roll legend Buddy Holly, who was killed in a plane crash aged 22 in February 1959.



Right:

"Nine stop query rescanned. Target reacquired successfully."

Clara, he exclaimed: "Just a moment, I can't find the switch." "You can't find it?" exclaimed the teacher. "Of course I can't find it, it's invisible," explained the Time Lord before shimmering back into view. After the Doctor told Clara that he approved of her 'boyfriend', she exclaimed: "You do? But I thought..." "I like him," continued the Doctor, smiling mischievously, "though he might have seemed a tiny bit familiar." When Clara subsequently talked to Danny, after the maths teacher commented that Mr Smith didn't seem like a caretaker, Clara asked: "What does he seem like?" "An officer. And not one of the good ones," said Danny.

Following the hurling of the Skovox Blitzer into the time vortex as witnessed by Danny, Clara attempted to convince him that this was a rehearsal for a play with really good fancy dress. "Keep going, he may just be stupid enough," commented the Doctor. "A surprise play? There's no such thing as a surprise play!" exclaimed Danny. "You've never heard of a surprise play?" asked his desperate girlfriend, "How weird, I'm always going to surprise plays. I remember once, all of a sudden, whoomf, *A Streetcar Named Desire*, what a lovely surprise..." Danny's comment about the Doctor being Clara's "Space Dad" was added in dubbing.

Just before Clara entered the TARDIS and after she had given Danny the watch, there was a short scene of Clara and Danny in the storeroom approaching the police box. "Right. Go!" said Clara,

whereupon Danny activated the device and vanished saying: "Oh this is weird. Man this is so weird." "Ssh! Come on," urged his girlfriend.

As the Doctor emerged from his TARDIS with the analogue device he planned to use on the returning Skovox Blitzer, he originally commented: "Right, looks good. Time to put you through some tests..."

Parents' evening


When Miss Oswald and Mr Pink suddenly had to depart from parents' evening, after Mrs Woods' comment that their daughter may have been right about her teachers, Mr Woods observed: "It's disgusting. I mean, there's a time and a place." During the sequence of the Blitzer pursuing Clara from the school into the playground, there was originally





a short scene back in the gym for the parents' evening with Adrian – seated with his back to the window – speaking to Courtney's parents: "And we like to think that, without leaning too heavily on discipline, this school is a safe and happy environment..." However, Mr and Mrs Woods stared in shock as they saw Clara being pursued by the alien machine through the window behind the teacher. When Clara flung herself into the Caretaker's storeroom, the Doctor originally poked his head from the TARDIS door and remarked: "I said two minutes!" "I know!" replied Clara running off again. When it seemed that the Doctor had defeated the machine as it powered down, the Time Lord originally declared: "There. It worked. I thought I'd forgotten something but no, it actually worked!" "Please don't sound so surprised," said Clara as she stared at the Blitzer asking,

"It believed you?" "Chain of command," explained the Doctor. "You know what soldiers are like. Its boss told it there was nothing here, nothing to fight. And if there's nothing to fight..." "It shut down," continued Clara. "Aren't you going to say how clever that was?" asked the Time Lord, only for the teacher to tell him: "Get over yourself." "I'll try. But it's hard when you're as very clever as I am," said the Doctor... as the machine reactivated.

Michelle Gomez's appearance as Missy was not credited on the episode, and when the throw-forward for *The Caretaker* was created for the end of *Time Heist*, this included elements of *Listen* to re-establish the Doctor/Clara/Danny triangle. 

Above:
Hold on to your loved ones!

Connections: Pass me that synstic

► The Doctor has previously worked on a synstic locking mechanism in *The Ark in Space* [1975 – see Volume 22] which had then saved his life in *The Sontaran Experiment* [1975 – see Volume 22].



THE CARETAKER

STORY 247

'ON THE GRAHAM NORTON SHOW PETER
CAPALDI DISCUSSED HIS LIFELONG
LOVE FOR DOCTOR WHO.'

Publicity

- ▶ Panini Magazines' *Doctor Who Magazine* issue 478, released on Thursday 18 September, previewed *The Caretaker*.
- ▶ With the return of BBC One's hugely popular dance show *Strictly Come Dancing* on Saturday 27 September, it became clear that the revised Saturday schedule meant that from *The Caretaker* onwards, *Doctor Who* would be moved from its 7.30pm slot to the later 8.30pm position – the latest-ever regular slot accorded to the series. When the news was confirmed by the BBC, the media seized on the news. 'Think of the children!' was the plea of Lisa Bowman of the *Daily Mail* on Thursday 18 September as she reported complaints from parents that their children would not be able to stay up until the end of the episode at 9.15pm.
- ▶ A 30" trailer for the episode – 'Nobody is safe...' – was made available on Monday 22 September.
- ▶ *Radio Times* made *The Caretaker* one of its *Saturday Choices* in the edition released on Tuesday 23 September noting that the episode 'bears the telltale comedy imprint of Gareth Roberts' while presenting a montage of the Doctor, Clara and Danny. Elsewhere in the issue, Samuel Anderson discussed his viewing habits with Jonathan Holmes in *Watchlist*.



- ▶ *Introduction to The Caretaker* – a 1'02" video featuring Peter Capaldi, Jenna Coleman and Steven Moffat – was released by the BBC on Thursday 25 September; a 1'18" preview clip of Clara confronting the Doctor about what he was up to at the school was also made available.

- ▶ Peter Capaldi appeared as a guest on *The Graham Norton Show* on BBC One on Friday 26 September; recorded a couple of days earlier, Capaldi discussed his lifelong love for *Doctor Who*, his early modelling days and his time with his band The Bastards from Hell. The edition previewed a sequence from *Kill the Moon* and had been preceded by the trailer for *The Caretaker* which aired the next day.

Above: Mr Pink and Miss Oswald get intimate outside the classroom.

Broadcast

Following the TARDIS drifting past the BBC One caption and the swimming hippopotami of the channel ident, *The Caretaker* aired in the late 8.30pm slot against *The X Factor* which had begun at 8pm on ITV. Despite the later time slot, the overnight viewing figures were similar to previous episodes; *Strictly Come Dancing* had been the day's top-rated programme, followed by *The X Factor* which had about half as many viewers again as *Doctor Who*. After the broadcast, BBC One promoted the tie-in novels – *The Blood Cell*, *Silhouette* and *The Crawling Terror* – which had been published in September.

Below:
Bad day
at school!



Following transmission, a 10'33" edition of *Doctor Who Extra* about the making of the episode was released online and also looped from 9.10pm to 10.30pm on the Red Button channel and then at various times through to 4pm the following Friday. When reviews of the episode appeared, an enthusiastic Richard Beech at the *Daily Mirror* declared it was 'funny, lighthearted, and thoroughly entertaining', at *The Independent* Neela Debnath was very negative concerning what she felt was 'a laboured plot with little payoff' and Ceri Radford of *The Daily Telegraph* felt that although there were 'a few genuinely scary moments this series, there was no need to hide behind any cushions'.

BBC Three repeated *The Caretaker* at 7.50pm on Sunday 28 September to an audience of around 270,000 viewers. BBC Two aired a signed repeat in the early hours of Thursday 2 October at 1.50am (2.20am in Scotland).

Reviewing the episode in *Doctor Who Magazine*, Graham Kibble-White felt the episode opened with a 'celebratory yomp through the kinds of sheer nonsense *Doctor Who* can sometimes bring us' and suggested that the Skovox Blitzler was 'classic *Doctor Who*', although he didn't understand the Doctor's animosity towards soldiers and the Time Lord's reactions to Danny made him feel uncomfortable.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Caretaker	Saturday 27 September 2014	8.30pm-9.15pm	BBC One	45'14"	6.82M (17th)	83

REPEAT TRANSMISSIONS (BBC Two)

The Caretaker	Thursday 2 October 2014	1.50am-2.40am ¹	BBC Two	45'14"	-	-
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¹ Signed repeat. BBC Two Scotland: 2.20am-3.05am

Merchandise

Right:

Behind the scenes on the DVD extras.

Opposite page:

Stuart Manning's art print based on *The Caretaker*.

Below:

Character Options' figures of the Doctor and the Skovox Blitzer.

An art print by Stuart Manning based on *The Caretaker* was made available from Big Chief Studios during October 2014. *The Caretaker* was included as part of the *Doctor*

Who – The Complete Eighth Series DVD/Blu-ray box set released on Monday 24 November 2014. It included the following extras: commentary for *The Caretaker* with director Paul Murphy, animatronic engineer Peter Hawkins and prosthetics technician Kate Walshe; behind-the-scenes featurettes, *Doctor Who Exclusive*, *Doctor Who: The Ultimate Time Lord*, *Doctor Who: The Ultimate Companion*, *Doctor Who: Earth Conquest* (world tour documentary) and a tour of the TARDIS.

One track of incidental music from the episode was included on the *Doctor Who: Series 8* original television soundtrack from Silva Screen in May 2015. Character Options



issued a 3.75" action figure of the Skovox Blitzer in November 2014 and a 3.75" action figure of the Twelfth Doctor (in his *Caretaker* outfit with backpack) in March 2015.

Vinyl wall stickers of the Skovox Blitzer were available from Legends Wall Art in July 2015. ■



RadioTimes

A girl



a boy



a robot



...and an alien



PETER
CAPALDI is

THE

CARETAKER

with JENNA COLEMAN and SAMUEL ANDERSON

DOCTOR WHO

BBC WALES PRESENTS PETER CAPALDI JENNA COLEMAN "DOCTOR WHO: THE CARETAKER" SAMUEL ANDERSON ELLIS GEORGE EDWARD HARRISON NIGEL BETTS ANDY GILLIES
ANDY PRYOR COG CLAIRE PRITCHARD-JONES HOWARD BURDEN MICHAEL PICKWOOD REAL SFX MILK MILLENNIUM FX MURRAY GOLD
MARK WALTERS WILL OSWALD TRACE SIMPSON BRIAN MINCHIN STEVEN MOFFAT NIKKI WILSON GARETH ROBERTS & STEVEN MOFFAT PAUL MURPHY

Cast and credits

CAST

Peter Capaldi	The Doctor
Jenna Coleman	Clara
with	
Samuel Anderson	Danny
Ellis George	Courtney Woods
Edward Harrison	Adrian
Nigel Betts	Mr Armitage
Andy Gillies	CSO Matthew
Nanya Campbell	Noah
Joshua Warner-Campbell	Yashe
Oliver Barry-Brook	Kelvin
Ramone Morgan	Tobias
Winston Ellis	Mr Woods
Gracy Goldman	Mrs Woods
Diana Katis	Mrs Christopholou
Jimmy Vee	Skovox Blitzer
Chris Addison	Seb

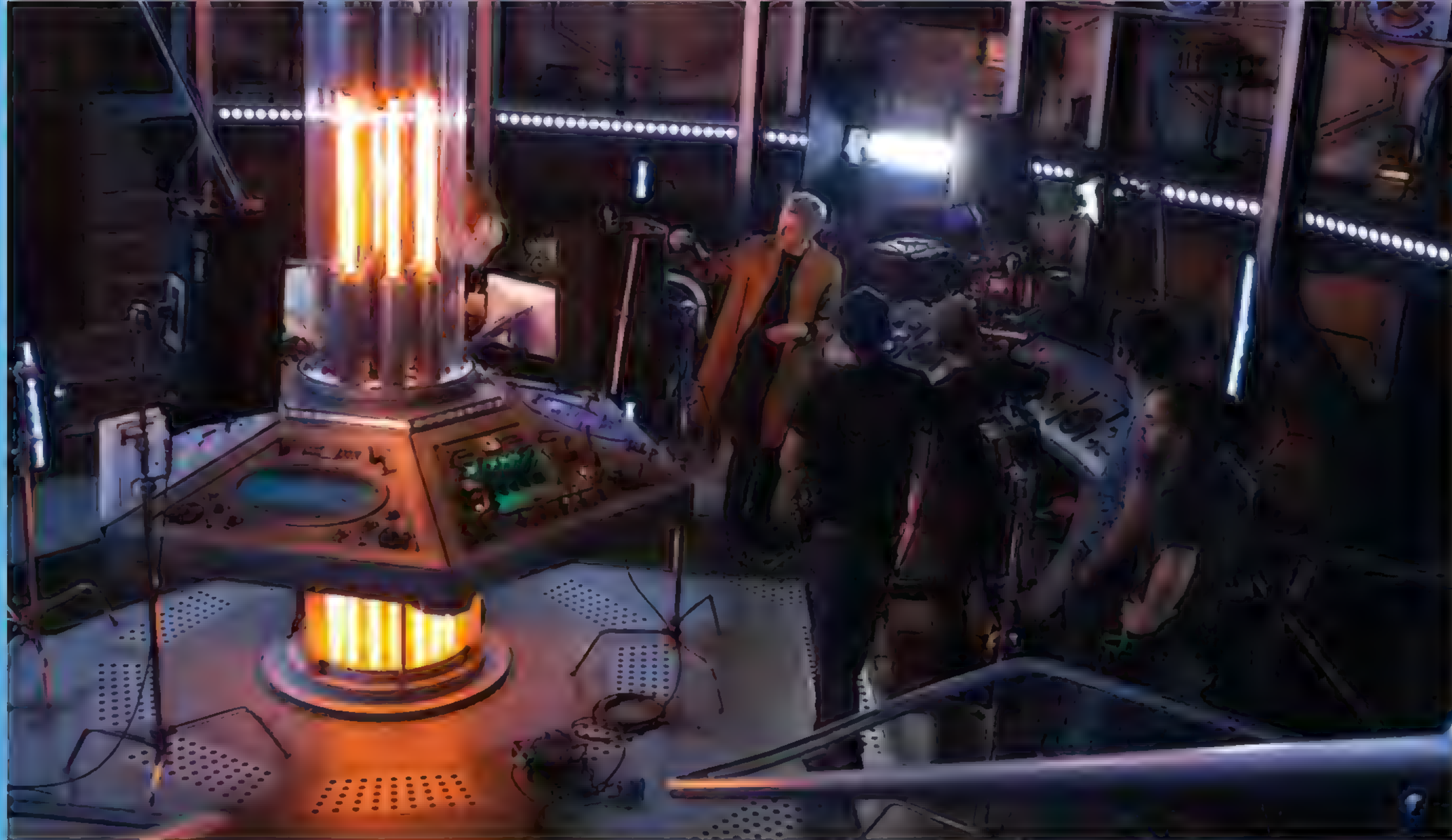
Below:
The Skovox
Blitzer invades
the store
cupboard.



UNCREDITED

Oscar Sibana, Matthew Case, Lisa-Marie Bisset	Punters [unconfirmed]
Lekan Latinwo	Barman [unconfirmed]
Colin Webb	Taxi Driver
Cynthia Newman, Curtis McDonald, Carolyn Joliffe, Johannah Johnson, Faisal Jina, Lewis Fackrell, Mahoob Ahmed, Essop Merrick, Tanya Ong, Tim Reid, Nina Takel, Michala Meadows	Teachers (inc Jo)
Omatara Jones, Rachel Metters, Nisha Johnson, Aaliyah Bizinga, Michaela Wells, Danica Griffiths, Carlie Griffiths, Deana Suhanski, Rebecca Cope, Holly Anderson, Owain Williams, Rhys Sawinston, Cameron James, Ioan Davies, Trystan Wynn Davies, Rhys Thompson, Zach Mutyambizi, Jordan Williams, Josh Rupensinga, Thomas Hearn, Josie Pether, Chloe Sollis, Chiara Romanello, Bethan Lock, Wiktoria Kowalska, Elena Clifton, Taliah Facey Stone, Shoreya Hill, Chanelle Leung, Sam King, Aled Pinnock, Morgan Davies, Zamman Hussain, Dena Davies, Talfina Williams, Beatrix Mosey, Jennifer Mcgrath, Natasha Burns, Hannah Stone, Rhys Thompson, Cameron Webb, Josh Pozzi, Jack Griffiths, Steffan Williams, Joel Phillips, Justine Zamora, Jess Hayes, Lewis [surname unknown], Ffion Haf Thomas, Chloe Howells, Terry Lloyd, Morgan Bauch, William Bowhay, Jack Osborne, Callum Davies, Emma Gordon, Owain Huw, Sougri Aburge, Corey Brown	Children (inc Jack, Morgan)
Matthew Cox	Voice of Skovox Blitzer
Gordon Seed	Stunt Double for The Doctor
Christian Fletcher	Corey's Dad
Claire Taylor Shepherd	Corey's Mum
Alison Ball	Emma's Mum
Drew Youngsam	Joel's Dad

'THE OVERNIGHT
VIEWING FIGURES
WERE SIMILAR
TO PREVIOUS
EPISODES.'



Above:
The crew sets
up to film inside
the TARDIS.

Shawn Aldin-Burnett.....Justine's Dad
Phil Brown, Shamim Hussain.....Generic Dads
Melanie Howells.....Generic Mum
Molly Griffiths Angelina
Rashid Phoenix Stunt Double for Danny
Michelle Gomez..... Missy

CREDITS

Written by Gareth Roberts & Steven Moffat
 Producer: Nikki Wilson
 Director: Paul Murphy
 [uncredited: 2nd unit: Nikki Wilson,
 Douglas Mackinnon]
 Stunt Coordinators: Crispin Layfield, Gordon Seed
 Stunt Performer: Rashid Phoenix
 1st Assistant Director: Jo Lea
 [uncredited: Danielle Richards, Francesco Reidy,
 Simon Morris]
 2nd Assistant Director: James DeHaviland
 [uncredited: Harry Bunch, Matthew Jones]
 3rd Assistant Director: Danielle Richards
 [uncredited: Chris Thomas, Gareth Jones]
 Assistant Directors: Gareth Jones, Chris Thomas
 [uncredited: Jordan Wallace, Paul Rubery,
 Nathaniel Carver, Carys Evans, Kyran Davies]
 Location Manager: Iwan Roberts
 [uncredited: Iestyn Hampson-Jones]
 Location Scout: Nick Clark
 Unit Manager: Iestyn Hampson-Jones
 [uncredited: Nick Clark]

Production Manager: Simon Morris
 Production Coordinator: Adam Knopf
 Assistant Production Coordinator: Sandra Cosfeld
 Production Assistants: Matthew Jones, Katie Player
 Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Maria Hurley
 Script Supervisor: Steve Walker
 Script Editors: David P Davis, Derek Ritchie
 Camera Operator: Martin Stephens
 Focus Pullers: Jonathan Vidgen, Matthew Waving
 [uncredited: Mari Yamamura, Gareth Edward
 Evans, Mary Kyte]
 Grip: John Robinson [uncredited: Bob Freeman]
 Camera Assistants: Cai Thompson, Katy Kardasz,
 Gethin Williams [uncredited: Dan Toomer,
 Elliot Hale, Max Friswell, Hannah McKimm]
 Assistant Grip: Sean Cronin
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding [uncredited: Daf Parry]
 Gaffer: Mark Hutchings
 Best Boy: Stephen Slocombe
 Electricians: Gafin Riley, Andy Gardiner,
 Bob Milton, Gareth Sheldon
 Supervising Art Director: Paul Spriggs
 Art Director: Vicki Stevenson
 Stand by Art Director: Amy Pickwood
 Set Decorator: Adrian Anscombe
 Production Buyer: Holly Thurman
 Prop Buyers: Donna Shakesheff, Helen O'Leary
 Draughtsperson: Kartik Nagar

Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Matt Ireland
 Set Dressers: Jayne Davies, Mike Elkins, Jamie Farrell
 Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton
 Concept Artist: Chris Lees
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 [uncredited: Roy Williams, Nick Stephenson]
 Standby Rigger: Bryan Griffiths
 [uncredited: Ian Redmond, Dave Mountstephens]
 Practical Electrician: Christian Davies
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Carpenters: John Sinnott, Chris Daniels, Lawrie
 Ferry, Matt Ferry, Julian Tucker, Mark Painter,
 Joe Painter, Tim Burke
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Assistant Costume Designer: Carly Griffith
 Costume Supervisor: Claire Lynch
 [uncredited: Simon Marks]
 Costume Assistants: Michelle McGrath,
 Gemma Evans, Charlotte Bestwick
 [uncredited: Tom Hopkins, Nicola Rodd]
 Make-up Supervisor: Emma Cowen
 [uncredited: Amy Riley]
 Make-up Artists: Amy Riley, Ann Marie Williams
 [uncredited: Ros Wilkins, Steve Williams, Sarah
 Astley-Hughes, Vikki Owen, Lisa Pugh, Julie Davis]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Katrina Aust,
 Carmen Sanchez Roberts
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Samantha Price
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement, Simon Price
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt

Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Mark Hardyman
 Colourist: Gareth Spensley
 Conducted & Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With thanks to the
 BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Tim Surrey, Tim Hunt]
 Costume Designer: Howard Burden
 Make-up Designer: Claire Pritchard-Jones
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Mark Waters
 [uncredited: Nic Morris, Jaz Castleton,
 Martin Stephens]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC cymru wales Drama Production
 bbc.co.uk/doctorwho
 © BBC 2014




Left:
 He's behind
 you!

THE CARETAKER

STORY 27





'THE SKOVOK BLITZER WAS
INSPIRED BY THE SPIDER DOLL FROM
THE FILM TOY STORY.'

Profile

NIKKI WILSON

Producer

Nikki Jane Smith was born 5 January 1975 and seemed to inherit her physicist father's head for figures but, despite counting maths among her A-levels, instead followed a love of English to graduate with a BA in broadcasting studies, with English, from the University of Leeds.

She made her television breakthrough with La Plante Productions, the company formed by crime writer Lynda La Plante. After script editing half-a-dozen episodes of *Trial & Retribution* from its second series in 1998, she was made the show's head of development for its fifth series, in 2002. Smith also had an on-screen cameo as a showgirl in that final season.

At LPP, Smith also script edited one-off *Mind Games* (2001), about a former nun

turned criminal profiler, though no series followed.

Leaving LPP, Smith's next credits came as script/story editor on *The Bill* (2003) and on Wall to Wall docudrama *Ancient Egyptians* (2003/4). She was also script editor on legal drama *New Street Law* (2006/7), made by indie producers Red for the BBC, becoming assistant producer for its second series in 2007.

Next joining BBC Wales as a head of drama development, Smith earned her first *Doctor Who* credit as script editor on two-parter *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58].

At the outset of 2008 she won her first full producer credit with spin-off series *The Sarah Jane Adventures*, producing its second and third series. She eventually became executive producer for its fourth and fifth runs, working through much of 2010/11 alongside Russell T Davies.

Between the second and third runs of *The Sarah Jane Adventures*, Smith was producer on David Tennant Special *The Waters of Mars* [2009 – see Volume 61] from autumn 2008, later recalling it as “a baptism of fire”.

During the Special's production, she married actor and stand-up comic Alex Wilson over New Year 2009 – her credit as Nikki Wilson first appeared in a press release for *The Waters of Mars* in February 2009. The couple resided in Pontcanna, Cardiff, close to various *Doctor Who* and *The Sarah Jane Adventures* filming locations. Son Maxwell was later born in 2014.

Wilson also produced the TARDIS crash-landing ‘cold-open’ to *The Eleventh Hour* [2010 – see Volume 63], a sequence added to the episode late in the day, involving a helicopter shoot and greenscreen work.

Taking a break from *Doctor Who*, she became producer on the first series of BBC

Below:

Nikki Wilson's first producer credit on *Doctor Who* was *The Waters of Mars*.





Left:
Nikki Wilson
opens the box
as producer of
Doctor Who.

Wales' revival of *Upstairs, Downstairs* (2010), which kept her busy throughout 2010.

Wilson then assumed a major BBC drama post, becoming series producer on medical soap *Casualty* in May 2011. With the show airing almost every week of the year, she oversaw more than 90 episodes broadcast December 2011 to August 2013. She was particularly proud of a gang storyline in early 2012 and also supervised a smooth transfer of the series' base from Bristol to a new production hub in Cardiff, over two weeks in August 2011.

Completing her *Casualty* stint in July 2013, the following month Wilson was back as a producer on the 2014 series of *Doctor Who*. As well as *The Caretaker*, she produced *Deep Breath*, *Into the Dalek* [both 2014 – see Volume 76], *Robot of Sherwood* [2014 – see Volume 77] and *Flatline* [2014 – see Volume 79]. For the 2015 series she oversaw *Sleep No More*, *Face the Raven* and Christmas Special *The Husbands of River Song*. In *Sleep No More* she also cameo'd as the voice of the space station's computer.

For the 2017 series, Wilson produced episodes *Thin Ice*, *Knock Knock*, *Oxygen*, *The Eaters of Light*, *The Lie of the Land* and *Empress of Mars*, plus 2017's Christmas Special.

Staying within the BBC Wales set-up, Wilson also executive produced the third series of children's fantasy show *Wizards vs Aliens* (2014) and produced Russell T Davies' staging of *A Midsummer Night's Dream* (2016).

She and husband Alex help run Red Herring Theatre, with Wilson herself directing outdoor productions of *The 39 Steps* (2014), *'Allo 'Allo* (2015) and *Dick Barton Special Agent* (2017), all staged at Manorbier Castle, Tenby.

Wilson summed up the best aspects of working on *Doctor Who* to the BBC website in 2015: "For me the most fun part of producing *Doctor Who* is the people... it's like working with a family. The production teams that make this show are awesome. And we just have a lot of fun doing it, so it's all about the people for me." ■



KILL THE MOON

STORY 248

The Doctor and Clara – along with school pupil Courtney – find themselves on a space shuttle making a suicide mission to the Moon in the year 2049. They discover that the Earth's constant companion is a little more than just another celestial body...



KILL THE MOON

'IT SEEMS AS IF THE DOCTOR WAS ENCOURAGING CLARA TO MAKE THE "RIGHT DECISION" REGARDLESS OF THE CONSEQUENCES.'

Introduction

At some point in the 1960s a switch happened. The Doctor went from being an impartial observer who accidentally got embroiled in adventure, to a proactive righter of wrongs – often working on behalf of the human race.

In the 2017 episode *Thin Ice*, the Doctor expanded upon this point. “It can’t be up to me,” he said to his companion Bill. “Your people, your planet. I serve at the pleasure of the human race.” And he then asked Bill to give him an order. In that instance, however, it appeared to be something of a test. Checking to see what Bill had learnt from him; whether she’d be prepared to put the human race ahead of the suffering of a creature trapped under the Thames. Of course, she made the right decision, and the Doctor was able to magnanimously credit Bill with the victories they scored in Regency London.

The first time he refused to make a big decision on behalf on the human race, in *Kill the Moon*, it didn’t go as well...


Having discovered that the Moon was a giant egg about to hatch, Clara had to decide whether to kill the creature inside to protect Earth, or to let it live. It seemed that letting the ‘Moon Dragon’ live would have had more apocalyptic ramifications than just unleashing a sea monster in central London.

The Doctor’s reluctance to make the call himself harked back to the decision that he supposedly had to make to bring an end to the Time War. Later, in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] the Doctor found himself in a similar situation. He could defeat the Daleks but



at the risk of killing millions of innocent humans. Ultimately, asked if he’d rather be killer or coward, he chose ‘coward’. It was Rose Tyler who stepped up and resolved the situation on behalf of planet Earth.

The Doctor clearly thinks his companions should have the fortitude to stand up for themselves. He sometimes forgets however that they are not superheroes, in the way that he almost is... Clara got the Earth to make a democratic decision on the fate of the Moon hatchling. And then, in a panic, she disregarded it. She was furious with the Doctor that he’d manoeuvred her into making such a terrible gamble.

It seems as if the Doctor was encouraging Clara to make the ‘right decision’ regardless of the consequences. In time, however, he would come to regret nurturing a reckless streak in his companion... 

Above:
Clara has
a decision
to make.

STORY

The year is 2049, and Clara calls the Earth from the Moon. They have a terrible decision to make... [1]

About three and a half decades earlier, Clara tells the Doctor that her pupil, Courtney, says that he told her she wasn't special – so he offers Courtney the chance to be the first woman on the Moon!

The TARDIS lands inside a recycled space shuttle containing about a hundred nuclear bombs. After it makes a bumpy landing, [2] the Doctor, Clara and Courtney are confronted by the shuttle's crew; Lundvik, Duke and Henry. There is something wrong with the Moon's gravity; it has increased, causing catastrophically high tides on Earth.

The six of them emerge onto the Moon's surface and approach a survey base. [3] They find it full of cobwebs. Lundvik sends Henry back to prime

the bombs, then Courtney discovers a spacesuit cocooned in cobwebs.

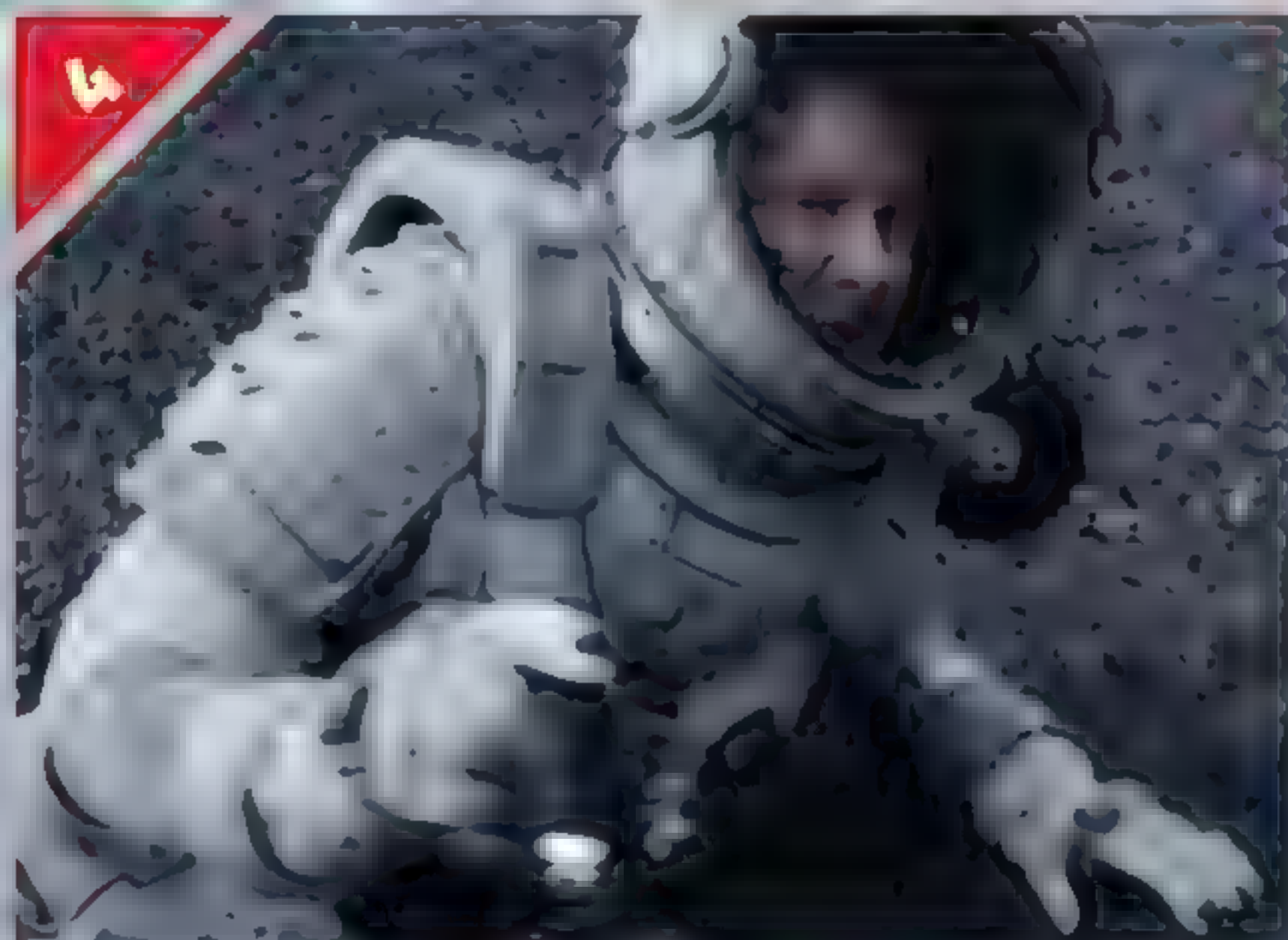
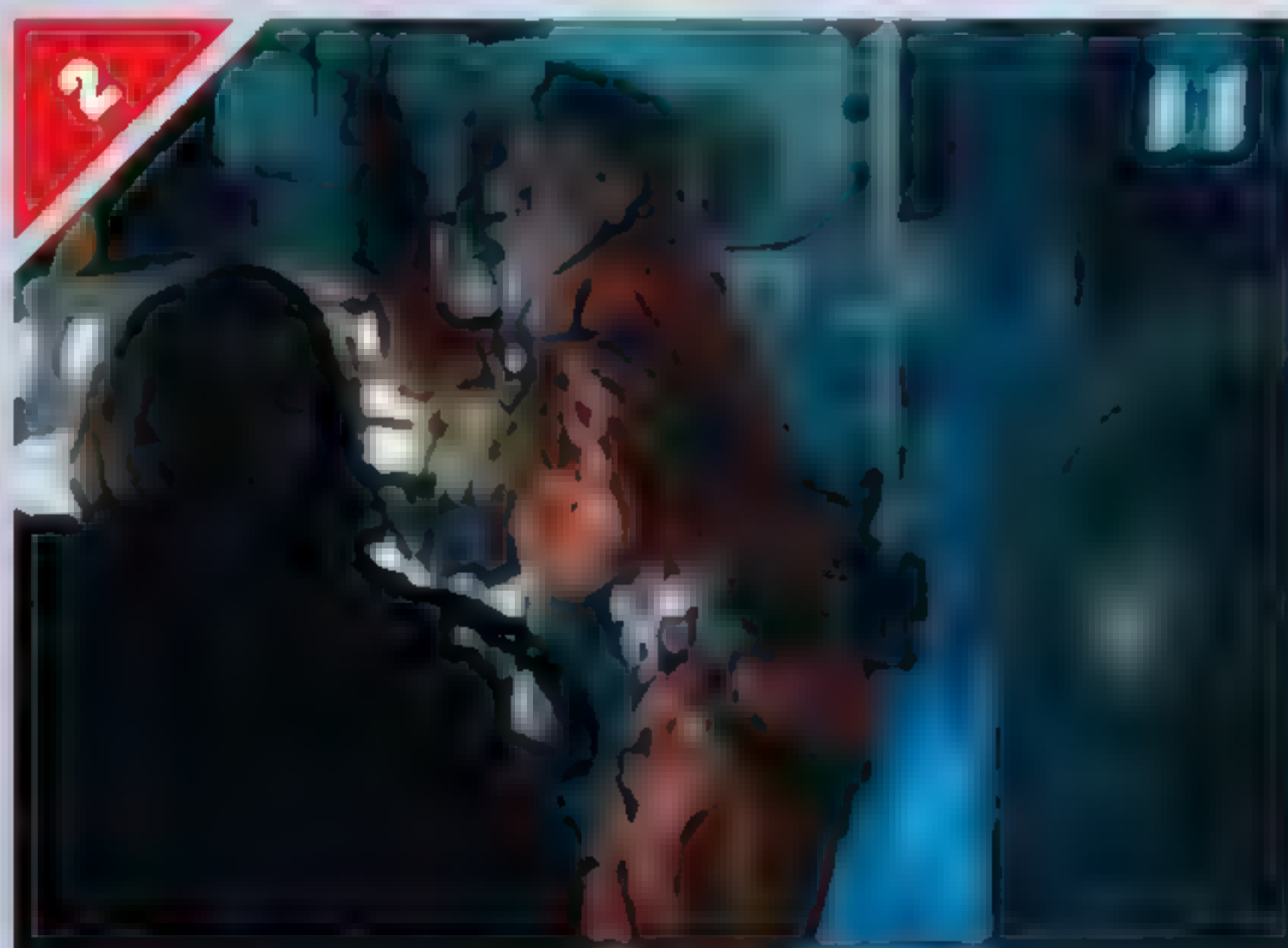
The Doctor discovers that the survey team found lines of tectonic stress. The Moon is falling to bits!

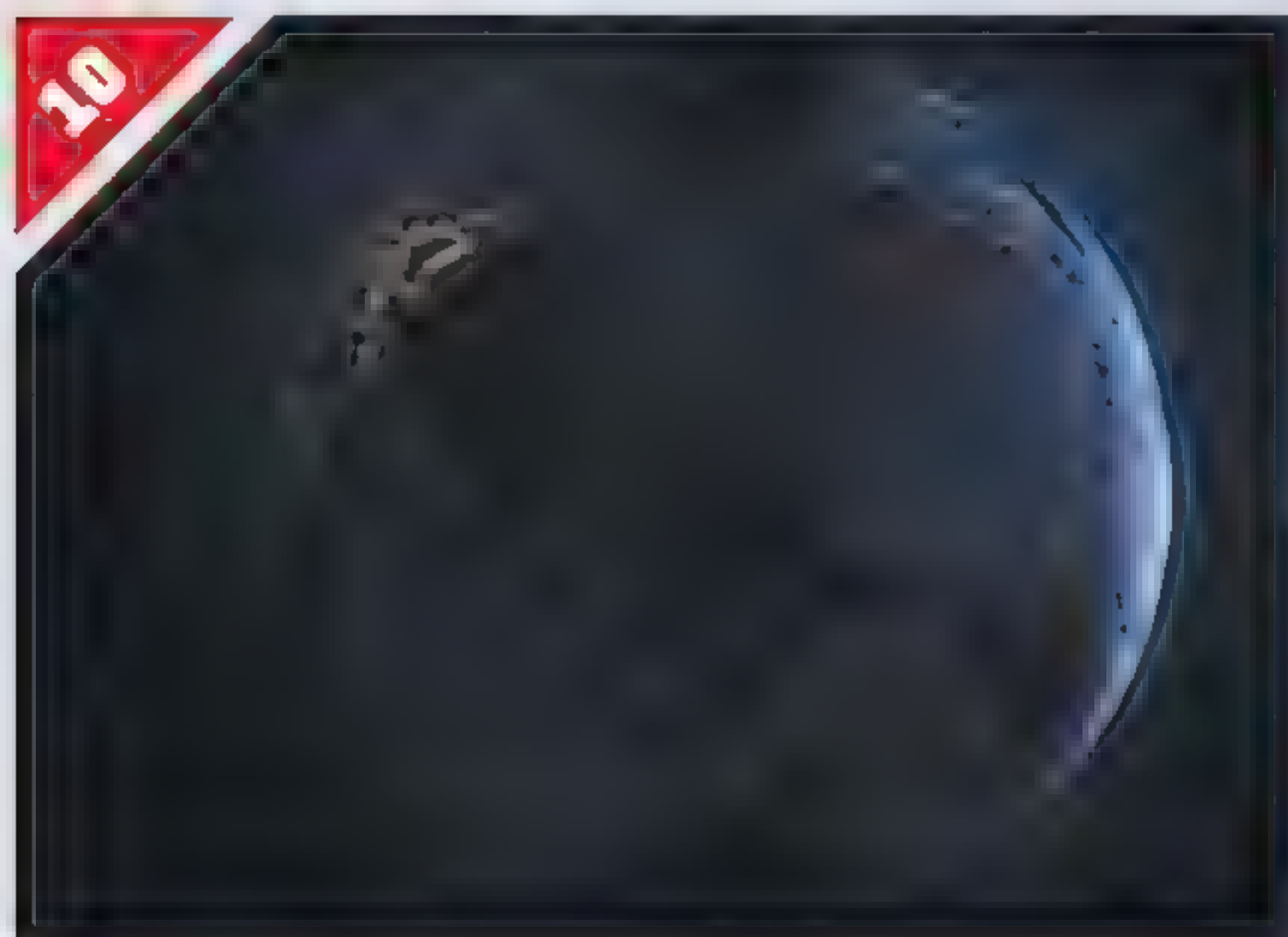
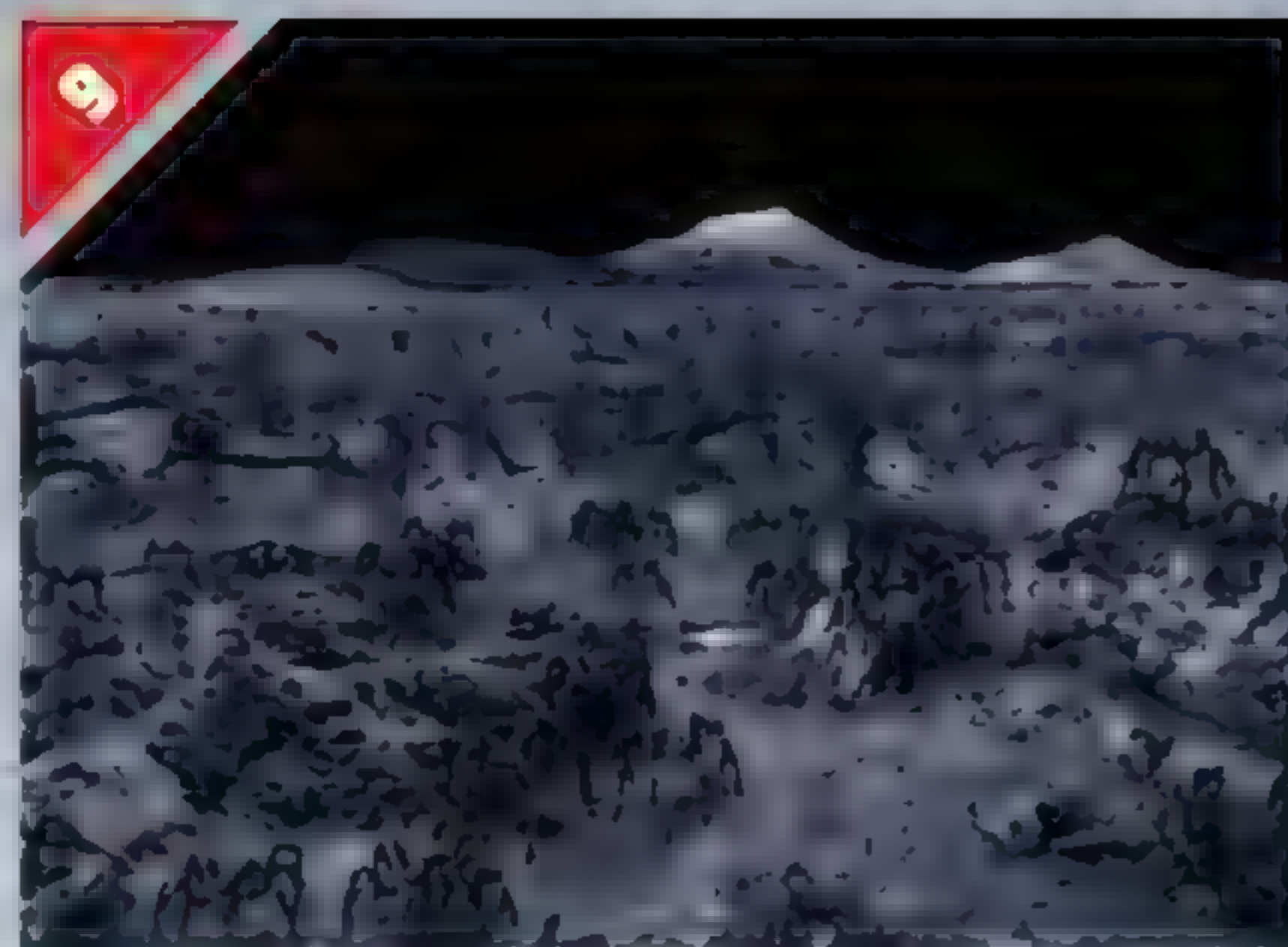
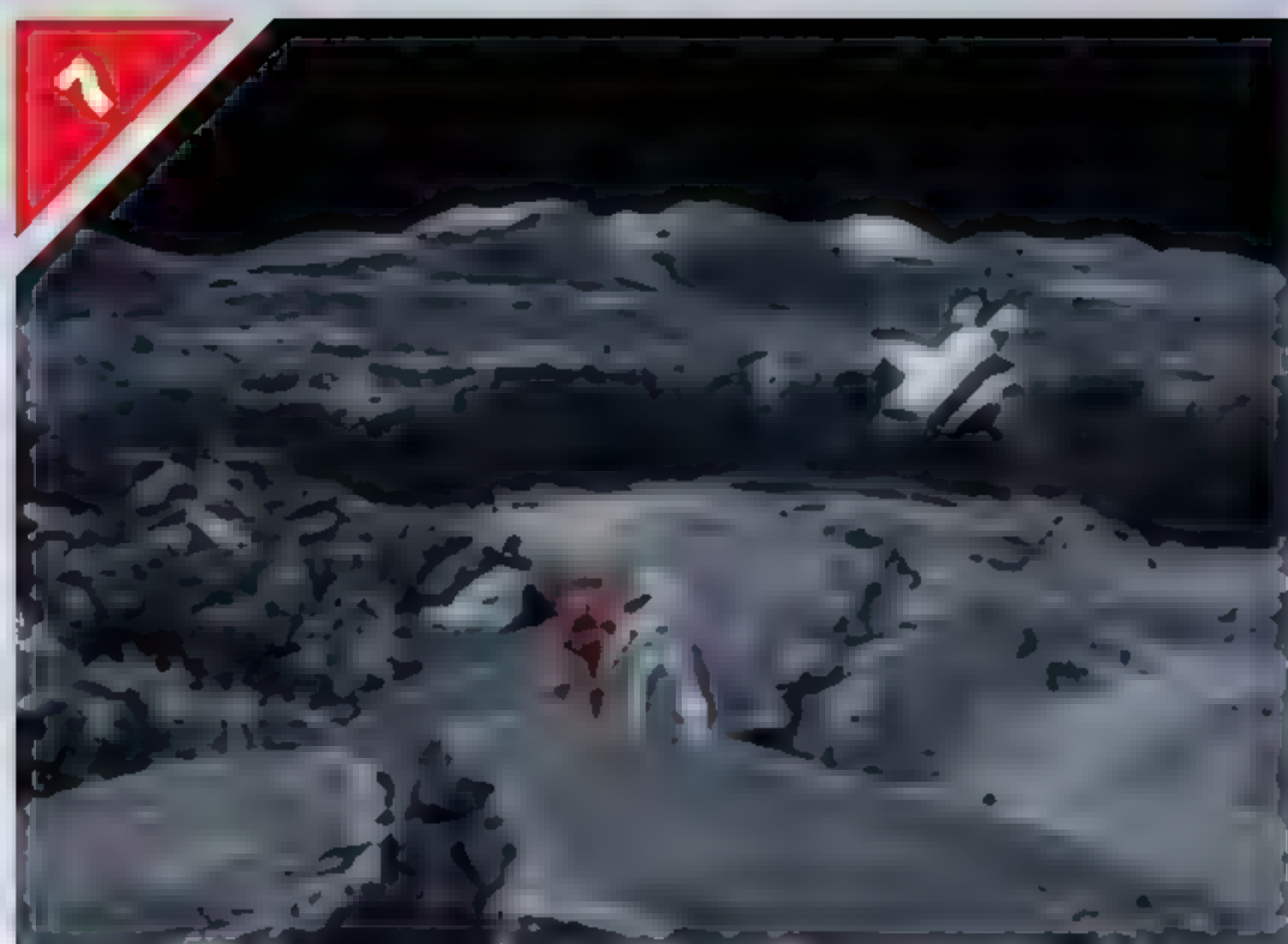
There's a moonquake. Outside, Henry is attacked by a scuttling creature. [4]

In the base, a giant spider leaps on Duke and the others retreat – leaving Courtney behind! She floats up to the ceiling. [5] The Doctor throws her his yo-yo and as she grabs it, she falls to the floor. She kills the spider with a disinfectant spray from her bag – it's not a spider, it's bacteria!

They head back to the shuttle. Once Courtney is safe inside the TARDIS, Clara tells the Doctor that she knows the Moon doesn't break up because she's been to the future and it was still there. The Doctor explains that whatever happens to the Moon hasn't been decided yet. [6]

The Doctor takes a sample from a fissure using his yo-yo while Clara and





Lundvik find Henry's remains. Then there is another moonquake and the shuttle slides into a ravine. [7]

The Doctor catches up with them and they return to the base. The Doctor calls Courtney and tells her to stop posting pictures of him online. Then he tells everyone what he found in the fissure. The spiders are bacteria living on a creature growing inside the Moon. The Moon is an egg! [8]

The Doctor tells Courtney how to bring the TARDIS to him. Then he tells Clara that it is not up to him to decide what they do next. The TARDIS lands nearby and Courtney steps out. The Doctor goes inside and takes off.

There's another moonquake and hundreds of spiders stream across the collapsing lunar surface. [9]

Clara wonders what would happen if they let the creature live. Lundvik thinks that chunks of the Moon will fall to Earth and wipe out humanity. She sets the bombs to explode in one hour.

They are contacted from ground control via a TV satellite. Clara uses the satellite to broadcast to the whole Earth, asking them to turn off their lights if they think they should kill the creature. Then Clara looks at the Earth through some binoculars. The lights are going out across the planet. [10]

But, with only one second to go, Clara aborts the countdown. The Doctor returns in the TARDIS and orders them inside. They land on Earth and watch the Moon break apart, revealing a dragon-like creature. The "eggshell" disintegrates harmlessly and the creature lays a new Moon-egg. [11]

The Doctor returns Clara and Courtney to Earth. After Courtney goes off to her lesson, the Doctor tells Clara that he had faith that she would make the right choice. Clara is furious with him for leaving her and tells him to clear off. [12]


Later, she tells Danny that she's finished with the Doctor.

Pre-production

A proper dilemma for the Doctor to face and more importantly for Clara to face, was how executive producer Steven Moffat described *Kill the Moon* to BBC Interactive as he considered the midpoint of the 2014 series of *Doctor Who* and a turning point in the relationship between Time Lord and teacher.

Kill the Moon was the first *Doctor Who* script for a new writer to the series, Peter Harness. Born in 1976, Harness grew up in East Yorkshire and studied English at Oxford where he was president of the Oxford Revue. As an actor-writer, his first play *Mongoose* was staged at the Southwark Playhouse.

However, some of Peter Harness' earliest memories included watching *Doctor Who*. The 1979 serial *Destiny of the Daleks* [1979 – see Volume 30] made a great impression on him and he continued watching the series through the Peter Davison era, retaining a love of the show. When the return of *Doctor Who* to BBC television had been announced in 2003, he had made an approach to BBC Cymru... to be told to join the queue of hopeful scripters. Meanwhile, his writing career was to flourish in other areas. His adaptation of MR James' *A View from a Hill* appeared on BBC Four in 2005. Relocating to Malmö in Sweden – the home of his wife – Harness wrote for Channel 4's historical crime procedural *City of Vice*, and contributed to



'EXCESSIVE TECHNOBABBLE WOULD
DIMINISH THE DRAMATIC CRUX
OF THE STORY.'

BBC One's *Case Histories*. He then became a writer – and later producer – on the BBC version of the Swedish-based detective thriller series *Wallander*.

In 2011, Peter Harness was contacted by the *Doctor Who* production team regarding a possible story to be made for the 2012/13 series. He offered an initial idea called *When We Weren't There* – which was rejected – but the night before his meeting with the BBC had another idea. Harness suggested the alternative concept of the Moon being a vast alien egg which was about to hatch. Harness put this new idea to the team and found them receptive. "As far as the science goes, that's not something that I worry about," Harness later told *Doctor Who Magazine* of this key

fantasy concept. The writer had never felt that the science presented in *Doctor Who* stood up to close scrutiny, and to explain it with excessive technobabble would diminish the dramatic crux of the story. Following transmission, the debate about killing the gestating alien as it hatched was later seen by some as a comment on abortion. "I was surprised that so many people latched onto it as an abortion metaphor [...] but if I wanted to write a story about abortion, I would have done it a lot more subtly than that!" explained the author.

Harness planned that the Doctor would be accompanied on this lunar adventure by his new companion; this was originally a Victorian governess called Beryl who

would have with her one of her young charges; in time this evolved into the contemporary nanny of Clara Oswald. The writer was developing the Moon storyline for Matt Smith's Doctor when he was approached regarding adapting Susanna Clark's acclaimed fantasy/historical novel *Jonathan Strange & Mr Norrell* as a major BBC One serial. As such, this other venture took priority for the next two years. As he was completing initial work on his scripts in late summer 2013, Harness was contacted again by the *Doctor Who* team and asked if he would like to resurrect his Moon concept for the 2014 series to feature the new Doctor, in the form of the recently announced Peter Capaldi.

Right:
The Doctor
tries to control
his eyebrows.

An emotional dynamic

It starts out as a horror story, a base under siege with a lot of hard sci-fi trappings. Then it takes a pretty dramatic left turn halfway through," recalled Harness in *Doctor Who Magazine*. The writer aimed to recapture the elements of *Doctor Who* which had captivated him in 1979, but was concerned about making it too dark and scary for the family audience. However, Steven Moffat's advice to the writer was to "Hinchcliffe

Below:
Captain
Lundvik goes
exploring.



the shit out of it"; this was a reference to Philip Hinchcliffe who had produced *Doctor Who* from 1974 to 1977 and had been responsible for some of the show's most scary and mysterious serials. Harness aimed to tell the story in a manner that was suitable for a family audience without resorting to conveying the issues in a childish way. One concession for the younger viewers was to add a scary monster to keep the children entertained as the highly emotive story unfolded. For this element, Harness settled on giant spiders, knowing that many people were afraid of them.

The change in Doctor enabled Harness in his scripting process; the more emotional dynamic between the Twelfth Doctor and Clara allowed the writer to bring out far more about the Time Lord than the relationship between Clara and the previous incarnation. Indeed, the Doctor/Clara narrative for the series was a key element of the script; Steven Moffat knew that he wanted the relationship between the Doctor and Clara to be severely damaged by the events. The script would not end with reconciliation as this would be addressed



Connections: He won't help



► When the Doctor tells Clara, "Earth isn't my home," he is echoing his comments to Sarah Jane Smith in *Pyramids of Mars* [1975 – see Volume 24].

his own script, and was given permission before starting to write his script.

The title for the story was *Kill the Moon*, a deliberately attention-grabbing title in the vein of earlier offerings such as *Let's Kill Hitler* [2011 – see Volume 68]. Peter Harness started writing in January 2014 as he completed revisions on *Jonathan Strange & Mr Norrell*. To help him with the character of the new Doctor, Steven Moffat described his approach as like "a serious Billy Connolly" with reference to the acclaimed Scots comedy-actor. During January and February, Harness was sent rushes of the Doctor from the production of *Deep Breath* [2014 – see Volume 76], including sequences in the alley and restaurant featuring the new incarnation.

The thrust of the story was initially a time paradox in which Courtney changed her approach to life by unknowingly meeting her future self. This future Courtney was referred to by her married name of Blinovitch; this was a specific reference to the notion of the Blinovitch Limitation Effect where a person met themselves at a different point in their own time stream and had been introduced in *Day of the Daleks* [1972 – see Volume 17].

The first draft script was dated Friday 24 January 2014; at this point it was not given a specific slot other than 'Series 8'. It contained many of the elements of the finished programme, but with more emphasis on the background to the astronauts encountered by the TARDIS crew. This version of the script opened with Clara on a beach looking up expectantly at the sky and delivering a voice-over about losing something which she took for granted. The action

in later episodes of the run. One of the beats of the story which would force the rift between the two main characters was the abandonment of Clara by the Doctor when a critical decision for the future of humanity and the alien being forming the Moon was needed; as such, Harness felt the Doctor's actions were in line with the behaviour of the first and fourth incarnations of the Doctor in particular. The challenge here was to present both the Doctor and Clara's perspectives as equally valid to the audience. It was this debate about a major decision which attracted Steven Moffat and his fellow executive Brian Minchin to the story.

Starting to rough out ideas in September 2013, Harness planned to have Clara take one of her pupils along with her on the lunar adventure in place of one of the children whom she was originally nanny to; at this juncture, the pupil was called Emma. To get a feel for the new Doctor, Harness read some of the other scripts then in development for the 2014 series. These included *The Caretaker* [see page 6] by Gareth Roberts which had the disruptive character of Courtney Woods. Harness asked if he could use Courtney in

then moved to three astronauts at an excavation site on the Moon with the caption: *'The Dark Side of the Moon, 2057.'* As the astronauts took photographs of the crack in surface, they thought they saw something... as a quake hit and the trio were covered by 'crabbed, spidery, black forms'. A futuristic BBC weatherman then confirmed that a hurricane was on its way; watching this report at a seedy hanger of the International Space Agency was Captain Blinovitch ('55... a former astronaut, now a bit of a dark horse'), with her colleague McKean ('30s... head of the ISA') and a stockpile of nuclear bombs. Two elderly ex-astronauts Henry and Duke ('both early 70s') were waiting in a briefing room discussing Henry's new granddaughter Elina until McKean entered to brief them; the situation was that there was no internet, no transport and no financial systems because of what was happening on the Moon. They were the final astronauts with the last remaining space shuttle – and if all else failed they had to destroy the Moon. Blinovitch, Henry and Duke took off, with Blinovitch commenting, "Now all we need is the Doctor."

Connections: ID fraud

► Clara suggests that Courtney has been using the Doctor's psychic paper to help her with underage purchases of White Lightning, a brand of cider launched in the 1990s but discontinued after 2009 because of

its association with anti-social behaviour.



'Coal Hill School, Forty Three Years Earlier' indicated a caption as Clara chastised Courtney ('older by six months') for using the Doctor's psychic paper. Courtney heard the TARDIS materialise in the cupboard near Clara's classroom during this reprimand and ran off towards it, colliding with Danny. Meeting Clara, the Doctor explained that he needed mercury for his fluid links (a reference to earlier serials like the first Dalek

story and *The Wheel in Space* [1968 – see Volume 12]) and needed to respond to an important message on the space/time telegraph (a device which he had given to UNIT to contact him on prior to *Revenge of the Cybermen* [1975 – see Volume 23]). When the Doctor told Courtney that there was to be no hanky-panky in the TARDIS, he was effectively quoting the edict of 1980s series producer John Nathan-Turner that there should be no sexual attraction between the younger Doctor as played by Peter Davison and his female companions, Tegan and Nyssa. The Doctor dematerialised the TARDIS before Clara could get Courtney out of the ship. The TARDIS trio was not wearing spacesuits when they emerged into the shuttle hold, but donned these before stepping onto the Moon. The pre-credits ended as the shuttle crash-landed on the Moon.

Reaching the Moon

Confronted by the three astronauts, the Doctor was fumbling with his psychic paper when Blinovitch said she knew who the visitors were: Clara (whom she initially identified as "Mrs Pink"), the Doctor and somebody who she thought was called Courtney. Explaining that this was 2049, Blinovitch commented that she went to Courtney's school. The group descended a ladder from the shuttle to reach the Moon's surface rather than walking down a ramp; during this, Blinovitch asked Courtney to swap places so that she could be the first woman on the Moon ("most of the last 10 years I've just been at home doing jigsaws"). The Doctor reminisced about how a hundred years ago humanity had been obsessed with going to the Moon. When the group arrived at the International Moonbase, Blinovitch sent Henry back to unload, and inside the base

'THE GROUP DESCENDED A LADDER
FROM THE SHUTTLE TO REACH
THE MOON'S SURFACE.'

Connections: Lunar landmarks

► Lundvik and the Doctor refer to specific areas of the moon: the Sea of Fertility (Mare Fecunditatis), the Sea of Tranquillity (Mare Tranquillitatis), the Sea of Nectar (Mare Nectaris), the Sea of Ingenuity (Mare Ingenii) and the Sea of Crises (Mare Crisium).



she explained to the Doctor that there were only a few TV satellites left, mainly showing repeats of *Top Gear* (the popular BBC Two motoring magazine programme which had been revived in 2002). The spider-creature was described as ‘hideous, crabbed... with large, almost human eyes’. As Duke fell victim to the spider, the gravity shifted, causing them all to float up to the ceiling. The Doctor used his sonic to open a grille through which

they could escape, with Courtney using her cleaning fluid on the spider.

After surviving the spider attack, the group left the moonbase and followed the crew’s footprints to the chasm where they found the remaining three missing members of the Mexican team – spacesuits containing spiders. As spiders swarmed out of the crack near the amniotic fluid found by the Doctor, the Doctor spotted a Moon buggy which he hot-wired with his sonic; he then used the buggy to knock spiders out of the way and act as a decoy while the others got back to the shuttle and the TARDIS. Calling out, “To me! To you!” (the catchphrase of the Chuckle Brothers), the Doctor led the spiders into the sunlight where they burnt up... and then drove into the chasm. The Doctor tumbled downwards while Blinovitch, Clara and Courtney reached the landing site... to find Henry’s ripped spacesuit and the up-ended shuttle sinking into a new fissure on the liquefying surface. Landing along with the buggy inside the Moon, the Doctor drove off into the darkness ...

As Blinovitch programmed the nuclear bombs, Courtney asked, “Are you a lesbian?... You dress like a lesbian.” “This

is my *uniform!*” exclaimed the astronaut, before assuring the travellers that they would survive and that Clara would become “Mrs Pink”. Driving past spiders in the darkness, the Doctor found himself facing an enormous white eye, then drove upwards back to the surface. Meanwhile, Blinovitch explained to Courtney that humanity stopped going into space because it invented iPads and merged with their phones (“Stopped looking up, just looking down instead”). Courtney realised that she was down on Earth below and “really old”, and that she could start her life all over again. The Doctor then appeared and the group entered the moonbase, assuring Clara that the TARDIS would displace herself and turn up. After the Doctor departed in the retrieved TARDIS, the group found that he had written instructions on two buttons: ‘KILL THE MOON’ and ‘SET IT FREE’. McKean came on the video link and recognised Clara as “Mrs Pink”. On the Moon’s surface, a line of three TARDISes appeared next to the bombs, each containing a spacesuited Doctor who was going to move each device to a point of tectonic weakness. While “Mrs Pink” made her address to the people of Earth, Blinovitch went out

Right:
Don’t mess
with the boss.





Courtney changed the course of history by pressing the wrong button. The Doctor set course to take Blinovitch home... and on a beach at dusk, Clara looked up at the newly created Moon while the Doctor readied a picnic.

Director Paul Wilmshurst

By Draft Two – dated Wednesday 19 February – *Kill the Moon* was specified as ‘Series 8 Episode 7’ and was to be made as part of Shooting Block 4 along with Episode 8, *Mummy on the Orient Express* [2014 – see page 104]. This block was to be helmed by director Paul Wilmshurst who was also new to *Doctor Who*. Born in London in 1961, Wilmshurst had grown up watching *Doctor Who* in the 1960s and 1970s, recalling serials like *The Web of Fear* [1968 – see Volume 11] and sticking with the show through to the Tom Baker era. Studying English at Cambridge, Wilmshurst went to work in news and current affairs on factual programmes, moving into documentaries such as *White Tribe* and *The Gambler* for Channel 4 before helming drama documentaries, such as the award-winning *Hiroshima* for BBC One in 2005. After directing segments of series like *Trial & Retribution* and *Silent Witness*, Wilmshurst had attempted to work on *Doctor Who* in 2010, having enjoyed watching the revived series with his own children; he met with producer Marcus Wilson to discuss possible slots on the schedule.

However, Wilmshurst then became heavily involved with *Strike Back* for Sky/HBO, as well as the BBC collaboration *Da Vinci's Demons*. After several years on *Strike Back*, in 2013 Paul Wilmshurst again asked if there was an

Left: Henry prepares to explore the lunar surface.

to check the bombs and saw the Doctors, who explained that they were making “alternative plans”. When Blinovitch said that only her retina scan could detonate the bombs, one of the Doctors invited her aboard his TARDIS.

As spiders swarmed into the moonbase, Courtney ignored the lights going out across Earth and hit ‘SET IT FREE’. There was an explosion, the TARDIS appeared and the Doctor ushered Courtney and Clara inside. From space, the group in the TARDIS watched the Moon hatch on the scanner. The TARDIS returned to the school cupboard; Clara took her coat from next to the previous Doctor’s coat. After Clara met up with Danny, the Doctor went back and saved Blinovitch while she prepped the final bomb on the Moon; he explained that he needed her back on Earth to see what she did. “I know who you are,” he said. “Do you?” asked Blinovitch. “Yes, Courtney, I do,” replied the Doctor.

Later on, Mr and Mrs Woods talked to Clara in the classroom saying that their daughter, Courtney, had become peaceful, decisive and nice, and now wanted to learn. In the TARDIS, the Doctor recalled the events on the Moon and explained that this was the Blinovitch Limitation Effect;

Connections: First woman on the moon

▶ Courtney mangles Neil Armstrong’s historic speech when he was the first man to set foot on the Moon on 20 July 1969: “That’s one small step for man, one giant leap for mankind.”





KILL THE

Above:
The ultimate
school outing
– Courtney
takes a trip
to the Moon.

opportunity for him to work on *Doctor Who* and was given Block 4 of the 2014 series.

Also returning to *Doctor Who* for Block 4 was producer Peter Bennett who had last produced the series with *The Big Bang* [2010 – see Volume 66], since when he had helmed *Wizards vs Aliens*. As such he was replacing Nikki Wilson who was about to go on maternity leave.

In Draft Two, Blinovitch was now ‘58’ and no longer commented at lift off that now all they needed was the Doctor. At Coal Hill School, Clara – who had ticker tape stuck on her back – asked Danny to keep an eye on her class for five minutes; he deduced that the troublemakers included Courtney. This came before Clara’s confrontation over the psychic paper, with the Doctor now present. Aboard the TARDIS, the Doctor now boasted to Clara that while at the Academy he had taken a comprehensive course in advanced human psychology and the mating habits of the trout, adding that humans were not very complicated. Blinovitch now gave the year as 2057 and no longer commented on going to Courtney’s school, while Clara said that she had seen the Moon in the future. At

the excavation, it was Clara who spotted and hot-wired the Moon buggy, with the Doctor taking over as a driver decoy. The Doctor no longer drove through the darkness inside the Moon; landing in a black sea of nothingness he found himself facing an enormous white eye, then emerged to join the others as they returned to the moonbase. When Blinovitch talked to Courtney, the dialogue was changed; when Blinovitch explained how humanity lost interest in space, she now commented on the invention of the Amazoogole.

With six hours air left, the trio saw a tentacle emerge from a crack in the ground which opened up near the moonbase. When the Doctor abandoned the three women to decide the Moon’s fate, Clara reminded him of when he said, “We don’t ever walk away,” in *The Rings of Akhaten* [2013 – see Volume 73]; Blinovitch called the Doctor “a dick”. When Clara addressed the Earth, her image interrupted a repeat of *Top Gear* with Jeremy Clarkson. Blinovitch no longer went out to activate the bombs with her retina scan and was instead taken aboard the TARDIS by the Doctor when he returned to the moonbase for Clara and Courtney. Back at Coal Hill

School, an upset Clara explained: “Before my mum died, when I was a little girl, she said to me that it didn’t matter where I was, in the jungle, on the desert – on the Moon – however lost I might feel, I’d never really be lost. Because she’d always be there. She’d always come and find me... And then she died... And then it was the Doctor who started coming to find me. I thought she’d sent him... And then he died. And he came back as something different.” Meeting Danny, Clara learnt that she had been away for three weeks since dropping Courtney off. Clara went round to visit Courtney’s home and spoke to Mr and Mrs Woods outside their council flat as they said how nice their daughter had become... and how Courtney now wanted to become an astronaut and the first woman on the Moon. Leaving, Clara texted the Doctor who was dropping Blinovitch off in 2057; Blinovitch admitted her first name was Courtney and that she hadn’t realised who she was meant to be until 10 years ago. “I haven’t interfered with myself, I promise,” she said, to which the Doctor replied: “Good job. If you did, there’d be a big explosion. It’s called the Blinovitch Limitation Effect.” Blinovitch was the surname of her second husband. The episode again concluded on the beach with the picnic and the new Moon.

Moon, spoon, June, Judoon

At this point, it was felt that the Courtney/Blinovitch element of the story was overshadowing the story which Clara was undertaking in her relationships with the Doctor and Danny. To help shift the focus firmly back towards the Doctor’s argument with Clara, the more complex notion of Blinovitch partially resolving the situation within a limited time frame because of her

memories of her earlier experiences as Courtney was dropped.

Draft Three was dated Monday 3 March. Now at Coal Hill School, the Doctor burst from the TARDIS amid a mass of ticker tape complaining that he hadn’t had his junk mail filters switched on... he then saw Danny at Clara’s desk, with Clara reprimanding Courtney in the school office; the Doctor dashed in and said with urgency that they have to get to the Moon. The dialogue on the shuttle was changed; after assessing the issue with the Moon, the Doctor asked, “Why the hell didn’t you call me?” “You had it switched off,” replied Captain Blinovitch. The Doctor commented that humanity had simply used the Moon to rhyme with ‘spoon’, ‘June’ and ‘Judoon’. The escape through the grille was now complicated by Courtney worrying about the size of her “bum” and the excavation was now in the Mare Fecunditatis. Returning to the moonbase, the Doctor now assured Clara that the TARDIS would have displaced itself from the lost shuttle. The tentacles now appeared outside the moonbase with four hours air left. When the Doctor rescued the trio from

Below:
Attacked by
spider germs.



Right:
Modelling
the latest
spacesuits.

the moonbase, Blinovitch vented her wrath in the TARDIS: “Bloody idiots! Bloody irresponsible idiots!” “Watch your language, there’s children present,” snapped the Doctor. All the material with the Doctor talking to Blinovitch before dropping her back in her own time was now omitted, along with references to the Limitation Effect, Blinovitch being Courtney or Courtney wanting to become an astronaut.

Draft Four – dated Wednesday 19 March – opened in 2057 with Clara’s message to Earth and did not show any of the briefing of the shuttle crew or their lift-off. Blinovitch was now renamed Lundvik, and Clara introduced the TARDIS travellers as being on a school trip; there were no threats to kill the intruders and the Doctor made his calculations about the Moon gaining weight using a luminous pen on Lundvik’s visor. Recounting why humanity forgot about the Moon as they walked to moonbase, Lundvik summarised that they invented Amazoogole (which the Doctor claimed he destroyed all 612 million of). The gravity was restored as the group escaped, and on leaving the base the Doctor attempted to get an old Moon buggy working as Lundvik tried to call Henry. Clara decided that they would take Courtney back to the TARDIS, but when Lundvik realised that she was the last chance for Earth she insisted that the

Connections: Kills all known germs

► When Courtney says the cleaning fluid kills 99% of all known germs, she is quoting the advertising line of Domestos used since the late 1950s.



travellers stayed with her as they travelled together to the excavation site where Clara hotwired another buggy. Having lured the spiders away with the buggy, the Doctor leapt into the fissure (to see the giant eye) as the women saw the shuttle sink into the liquefying surface of the Moon. Introduced on



the monitor screen, McKean was ‘about 45... Lundvik’s mission-controller’. After rescuing his friends, the Doctor now rematerialised the TARDIS on a beach at night to watch the alien butterfly hatch; the Doctor told Clara that Courtney married somebody called Blinovitch and became President of the United States. The closing sequence with Danny talking to Clara was shorter and did not include any of the dialogue about him leaving the army.

Making the Moon

Reading Peter Harness’ scripts, Paul Wilmshurst asked the writer if the story was metaphorical. “No, it’s set on the Moon,” quipped the writer. Prior to production on Block 4, Wilmshurst was able to see a rough edit of *Deep Breath* [2014 – see Volume 76] and also some of Episode 4, *Listen* [2014 – see Volume 77]. The director’s main consideration for *Kill the Moon* was how to achieve believable lunar sequences on screen; the increase in gravity on the satellite had thankfully removed the need for weightless sequences of any sort.

Previously, some barren alien worlds had been achieved by recording in a Welsh quarry, but the team were concerned that in spring the weather might not be good enough. Paul Wilmshurst then recalled how in 1986 he had visited Lanzarote, a Spanish island in the Canaries off the west coast of Africa. The popular holiday resort was famed for its amazing volcanic

rock formations in the desolate Timanfaya National Park; indeed, this terrain had been used for the training of astronauts to accustom them to wearing spacesuits. Assembling a mood board of images of Lanzarote, Wilmshurst went to see producer Peter Bennett to suggest the overseas shoot, with the material taped in the barren landscape being treated in post-production to create the lunar vista. Peter Bennett and line producer Tracie Simpson then arranged a scouting visit, with Wilmshurst spending the day walking around the Montañas del Fuego which was part of the National Park. Although creating the lunar scenes in a studio with greenscreen was also considered and a Welsh quarry was scouted as an alternative contingency, there were many advantages to taking the crew out to the Canary Islands, including the guarantee of good weather. "The truth is, the best Moon we could find is Lanzarote," explained Steven Moffat on *Doctor Who Extra*.

Lanzarote had been visited by an earlier *Doctor Who* team when location filming had taken place there in October 1983

for the serial *Planet of Fire* [1984 – see Volume 39], mainly focusing on sequences for the desolate, volcanic world of Sarn. Steven Moffat suggested that – as a joke – the scripts should be retitled *Return to Sarn*, although knowing that the finished programme would revert to *Kill the Moon*.

With its joke title, Draft Five of *Return to Sarn* was issued – appropriately – on Tuesday 1 April. This now had the Doctor taking a spare TARDIS key stolen by Courtney and putting it in the phone panel. Arriving on the shuttle, the Doctor soniced his way onto the bridge where the travellers met Lundvik and her crew (including Nigel Duke) as the captain piloted the craft on the programmed descent. Realising the shuttle was about to crash, the Doctor released the crew's restraints and got them to safety aboard the TARDIS where the jolt of impact showered books on Lundvik's head. When the TARDIS trio donned spacesuits from the shuttle, it was noted that these were deemed to be faulty in some way; later on, it transpired that Courtney's magnetised boots did not work properly. As Henry

Below:
Eight-legged
freaks!





KILL

N

STORY 248

QVC:
What's
increasing the
Moon's gravity?
The Doctor
investigates.

walked back to the shuttle to collect the warheads, he sang to himself the 1982 Musical Youth reggae hit *Pass the Dutchie*. When the gravity shifted, only Courtney was left floating to the ceiling with the Doctor climbing up a wall ladder to open the grille to save her from the spider-creature (which was now 'eyeless'). The Moon buggy was now omitted with the Doctor taking one of Courtney's cleaning fluid bottles into the fissure with him as the three women returned to the shuttle with the detonator, finding Henry's remains en route before the vessel sank ahead of them. The Doctor's encounter with the alien inside the Moon was omitted as was the creature's tentacle emerging outside the moonbase. The TARDIS now arrived on the beach at dawn and the argument between the Doctor and Clara

was extended.

By Draft Seven of *Return to Sarn* on Wednesday 16 April, the TARDIS crew entered the spaceshuttle wearing spacesuits and encountered the crew after the crash, with the Doctor now determining the gravity problem with his

yo-yo. Much of the dialogue was revised to resemble the finished programme, and the ladder down from the shuttle airlock had been dropped. Lundvik now sent Henry back to prime the bombs (which he did without singing) and the Doctor used his yo-yo to rescue the floating Courtney. Courtney was now taken back to the TARDIS before the team made for the excavation site, and the Doctor referred to one of the spiders as 'Boris' – a reference to the song *Boris the Spider* on the 1966 album *A Quick One* recorded by The Who. Courtney piloted the TARDIS back to the moonbase using security protocol 712 on one of the Doctor's DVDs, as previously seen in *Blink* [2007 – see Volume 56].

The Readthrough Script of *Return to Sarn* issued on Tuesday 29 April was identical to Draft Seven. The same day, a recce for Block 4 was conducted during the morning with a production meeting at 2pm that afternoon. The readthrough for Block 4 was conducted in Rooms GF68+69 at Roath Lock from 6.30pm on Thursday 1 May, with Peter Capaldi and Jenna Coleman having been released from recording pick-up shots on *Robot of Sherwood* [2014 – see Volume 77] in

Connections: Posting pictures

- ▶ Courtney puts her lunar photos on Tumblr, a microblogging site launched in February 2007.



Studio 4 by 6pm. *Kill the Moon* and *Mummy on the Orient Express* [2014 – see page 104] were then given a first reading through to 9.30pm.

Samuel Anderson was only required briefly for a fleeting appearance as Danny Pink in *Kill the Moon* while Ellis George – playing Courtney – had appeared briefly in *Deep Breath* and *Into the Dalek* [2014 – see Volume 76] recorded in Block 1 and had since featured heavily in *The Caretaker* made during March and April as part of Block 3. The main guest star as Lundvik was Hermione Norris whose television credits included *Cold Feet*, *Berkeley Square*, *Wire in the Blood*, *Spooks*, *Kingdom*, *Outcasts* and *The Crimson Field*. “It’s exciting to be part of such an iconic show, and one that my kids can watch!” she told the BBC Press Office, while later commenting in *Radio Times*, “I have a 10-year-old and a seven-year-old. If the chance to appear in *Doctor Who* came up and I didn’t take it, they’d never speak to me again. I took it for them; it’s something they can watch and enjoy.” Born in 1967, Norris recalled watching the Jon Pertwee era of *Doctor Who*.

Shooting Script

Cast as Duke was Glaswegian actor Tony Osoba who had previously appeared in *Destiny of the Daleks* [1979 – see Volume 30] and *Dragonfire* [1987 – see Volume 44]. “It is fantastic to be back on *Doctor Who*. I mean... things have changed enormously of course,” Tony commented to *Doctor Who Extra* while on location; Peter Capaldi was delighted to be appearing along with a “*Doctor Who* veteran”. Playing Henry was Phil Nice who had featured in the series *South of the Border* and *Broken News* and who had more recently been appearing in the sitcom *Citizen Khan*.

Pink revisions to what was still being referred to as *Return to Sarn* on Friday 2 May saw changes to the scene with Clara and Danny in the classroom, extending it further and introducing more parallels with the army. The following day, Saturday 3 May, Peter Capaldi and Jenna Coleman had fittings for the spacesuits which they would be wearing during *Kill the Moon*.

The TARDIS trio would wear outfits akin to the design introduced in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53], with Capaldi’s spacesuit being a modification of the one originally worn by David Tennant. One of these spacesuits had recently been seen in *Listen* and the Doctor had sported them in episodes such as 42 [2007 – see Volume 55], *The Waters of Mars* [2009 – see Volume 61] and *Hide* [2013 – see Volume 73].

On the same day, the shooting script for *Return to Sarn* had various small changes. The events now took place largely in 2049 rather than 2057, there was also a flashback to the Doctor telling Courtney that she wasn’t special, and there were numerous small changes in dialogue (including omission of references to Amazoogles). With the casting of Hermione Norris, Lundvik now gave her age as 47 rather than 55. The references to and glimpses of *Top Gear* were now replaced by similar material about *QI*. On the beach, Courtney told Lundvik that she could be the first woman on the new Moon, and the conversation between Clara and Danny was extended. ■

Connections: Let’s not kill Hitler



► The Doctor’s discussion of the past not being malleable with Clara cites a dinner they experienced in Berlin in 1937 when the pair hadn’t killed Nazi leader Adolf Hitler prior to the atrocities of World War II; the episode *Let’s Kill Hitler* [2011 – see Volume 68] had been set in 1938 and had featured an attempt by Mels (AKA River Song) to do just this ...

KILL THE MOON

Production

Recording on *Kill the Moon* began on Monday 5 May. Studio recording for the first few days at BBC Roath Lock in Cardiff Bay was scheduled for 7.30am to 7pm, and commenced with work in the space shuttle storage bay which had been built in Studio 2. With careful consideration about the working hours of Ellis George, some shots featured Patricia Dichler as a double for the young actress; Dichler had been a

regular supporting artist on the series since *The Bells of Saint John* [2013 – see Volume 72]. Recording on the first day covered the TARDIS trio's arrival and Lundvik explaining about her mission. "I was delighted in the script that we had a yo-yo because Tom Baker was a famous merchant of the yo-yo," said Peter Capaldi on *Doctor Who: Inside Look*, "but unfortunately those kind of skills I'm not very good at. I thought, I'm never going to be able to do this. It's going to look disastrous. Luckily



"FOR THE FIRST TIME SINCE 1984,
THE DOCTOR WHO PRODUCTION TEAM
IS HEADING TO LANZAROTE."

Connections: Who made you the boss?

► The Doctor's instruction, "When I say run, run," is a phrase associated with his second incarnation in stories like *The Power of the Daleks* [1966 – see Volume 9], *The Evil of the Daleks* [1967 – see Volume 10] and *The Tomb of the Cybermen* [1967 – see Volume 10], and had been referenced in serials

such as *Castrovalva* [1982 – see Volume 34].



my daughter's boyfriend gave me a very fast lesson the day before I had to do it. He taught me in a morning and I was away." Recalling that the Doctor had previously tested gravity with a yo-yo in *The Ark in Space* [1975 – see Volume 22], Capaldi asked for the prop to be a similar one to that seen in the earlier serial.

A 'show and tell' session for the spider germs was conducted at 5pm by Dave Bonneywell and Pete Fielding of Millennium FX. The effects company had produced numerous different versions of these props. For close-ups,

one was a puppet with opening and closing mouth. There were poseable spider germs, and a flexible one which could be thrown around by the actors to simulate an attack. One of the more complex – which was taken out to Lanzarote – had diffuse red lights placed along its legs to make it look particularly creepy.

The BBC Interactive crew was present on Tuesday 6 May to record behind-the-scenes material on the episode. The scenes in the storage bay, including the exit onto the Moon's surface, were completed first in Studio 2 (with Dichler again standing in for George on some shots) after which the crew moved to Studio 3 which now housed the set of the abandoned moonbase; this set incorporated some of the consoles and set elements used for Orson Pink's ship in *Listen* [2014 – see Volume 77]. Prior to the recording of the team's entrance into the cobwebbed structure, Douglas Mackinnon recorded some pick-up material for *Listen* and *Time Heist* [2014 – see Volume 77]. At this point, the crew was still getting



to grips with the spacesuits worn by Lundvik's crew which had some issues with their respirators. At 6pm that evening, a truck carrying some of the equipment needed in Lanzarote departed on its long journey from BBC Cardiff.

The moonbase set

Work on the moonbase set continued on Wednesday 7 with BBC Interactive again present; this covered the team's discovery of the crew's remains and the spider germ attack on Duke which was supervised by Pete Fielding. The wire rigs which would be needed for the weightless sequence the following day were also set up in advance after the team wrapped for the day. The escape from the spider germs was then completed on the association room and passageway sets on Thursday 8, along with the start of the later scenes where the Doctor explained about the true nature of



the Moon but refused to help humanity. For the weightless scenes, Crispin Layfield was present in his capacity as stunt co-ordinator, while Ellis George was doubled by Annabel Canaven who had appeared in various action sequences on the series since 2011.

White background shots of the Doctor, Clara, Courtney and Lundvik in their spacesuits were taken in Studio 4 during work on the moonbase sets on Friday 9. The sequence of the Doctor abandoning his friends was completed and some pick-ups of Courtney on the floor following the earlier spider germ attack were completed before Peter Capaldi departed for an ADR session at Cranc's post-production premises in Cardiff.

After the weekend, production was to resume in Lanzarote. 'We're delighted to confirm that Hermione Norris will guest-star in the new series of *#DoctorWho!*' tweeted the official *Doctor Who* feed at 4.01pm on Sunday 11 May, heralding the press release about both this key casting and the impending overseas shoot. "For

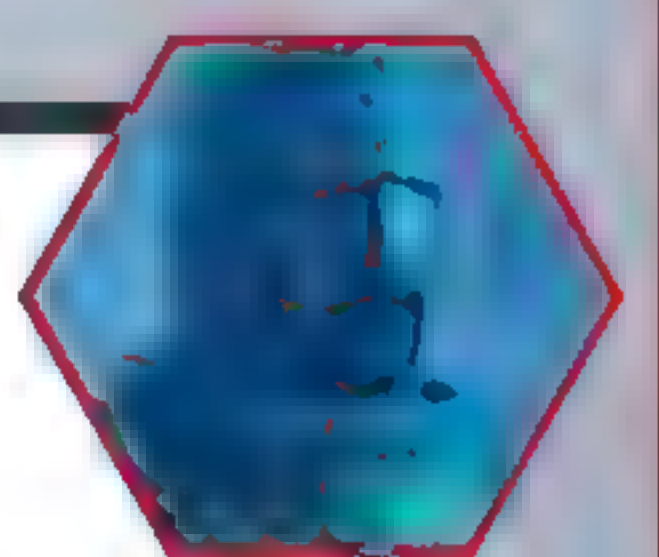
the first time since 1984, the *Doctor Who* production team is heading to Lanzarote. The Doctor is returning to the scene of an old adventure – but there have been sinister changes since his last visit," announced Steven Moffat in the bulletin, which named Peter Harness as the writer of the episode along with Paul Wilmshurst as director and other cast members such as Ellis George, Tony Osoba and Phil Nice. This formed various news stories on Monday 12, the travel and prep day which saw many of the production team departing from BBC Roath Lock at 6am to fly out from Bristol Airport at 8.45am, scheduled to touch down in Lanzarote at 12.45pm. Coaches then took the team out to the locations where the key production team members had a walkthrough of the venues, and were then joined by the cast for spacesuit tests and walkthrough of some scenes (without spacesuits) from 4pm to 6pm. The selected venues were close to the LZ 56 highway – the village of Mancha Blanca – which ran through the Parque Natural Los Volcanes adjacent to the Timanfaya National Park; this area was known as Volcán del Cuervo (Crow's Volcano). It was also planned to record VFX plate shots for the establishing shots of the Moon at the start of the episode. The crew then retired to the Aparthotel Rubimar Suite apartment hotel at Playa Blanca while the cast were staying at Hotel Volcan.

Peter Capaldi's Doctor made his début on the cover of *Radio Times* on Tuesday 13 May, highlighting the fact that *Doctor Who* was one of the *Radio Times* Audience Award nominees for that

Left:
The creepy
spider germs.

Connections: The wrong side of the planet

▶ When the Doctor indicates that the TARDIS will turn up, Clara reminds him of the events in *Cold War* [2013 – see Volume 73] when the craft turned up at the South Pole while they were closer to the North Pole. The Doctor then recalls how Clara and the TARDIS never got on well in episodes such as *Hide* [2013 – see Volume 73].



KILL THE MOON



Above: Lanzarote provides a great filming location for the Moon.

Sunday's BAFTA Television Awards. Inside a special 16-page guide to the event, a four-page feature on *Doctor Who - Day of the Doctors* by Stephen Armstrong - saw Steven Moffat discussing the Anniversary Special and the casting of Peter Capaldi.

Meanwhile in Lanzarote, the cast and crew were ferried for half an hour from the hotel to the desolate location where the first day's work was scheduled for 7.30am to 7.30pm. The cast had been astounded by the scale of the location, and now got used to working in restrictive spacesuits in temperatures of around 40 degrees. The

shuttle crew in particular suffered in their heavier garb, while all the cast were helped by having cool vests - T-shirts covered in tubes of cool water - beneath their heavy costumes; ventilators were also used to prevent the helmets steaming up. The *Doctor Who Extra* team was present to talk to Peter Capaldi, Jenna Coleman, Ellis George, Tony Osoba and

Peter Bennett, and the unit was reminded to drink lots of water, wear protective sun block and also select suitable footwear for the rocky terrain. Scenes without Ellis George were recorded first, covering Henry emerging from the shuttle - a partial section of the hull with doors which had been erected on location - to be attacked by the spider germs in a sequence supervised by stunt expert Gordon Seed; the scenes of Henry's suit being discovered were then recorded. When Ellis George was available from 1pm, the material of Courtney becoming the first woman to set foot on the Moon was shot, followed by the hillside discussion about the demise of space travel. Patricia Dichler was also present to stand in for Ellis George during recording, while a local artiste called Lucia performed the same function for Hermione Norris on some shots.

Recording scheduled from 8am to 8pm on Wednesday 14 began with the sequence of Courtney being walked back to the shuttle in order to clear Ellis George's material by noon. In the afternoon, the team made good progress and wrapped

Connections: Unwanted gifts

► Clara says the school secretary hates her because she received a packet of TENA-Lady - a brand of incontinence pads introduced in the

1980s by TENA -

as a 'Secret Santa' gift.



an hour early, having recorded the attack on the Doctor by the spider germs at the excavation site and also Clara and Lundvik seeing the chasm opening out in front of them. The BBC Interactive team was again present to eavesdrop on work which included a key action scene in which Peter Capaldi's Doctor grappled with one of Millennium's spider germs in a sequence supervised by Gordon Seed, who then performed the Doctor's stunt fall. "I had to do my first wrestling with a rubber monster," a delighted Capaldi told *Doctor Who Extra*. "It's a *Doctor Who* rite of passage."

Lanzarote shoot

The third and final day of the Lanzarote shoot was Thursday 15, with work again planned for 8am to 8pm. The scene of Clara and Lundvik approaching the shuttle was completed, followed by a move of location for the dialogue of the group approaching the abandoned moonbase, a small entrance section of which had been constructed on location. Ellis George's material was to be completed by 5.25pm, after which various other sequences and inserts were to be undertaken of the lunar surface including Clara's point-of-view shots of the cracks appearing, the emergence of the spider germs and any other shots of the spacesuit characters performed by doubles as required. The Interactive team was again on hand, as was Gordon Seed for action elements. The crew wrapped at 7.05pm, with all the required material completed including visual effects shots completed by Sue Land using a 5D camera.

Following the return to the UK, Peter Capaldi spent the morning of Monday 19 working on the *Doctor Who* 'Series 8 Teaser Campaign' recorded by Red Bee

Media Ltd on the TARDIS. The main unit was also back at BBC Roath Lock where recording was scheduled for 7.30am to 7pm, starting back on the moonbase set in Studio 3. A team from BBC America with Peter Davison was present on set to record material for *Doctor Who: The Ultimate Companion*, as was BBC Interactive who took the opportunity to interview Hermione Norris following recording of the first sequence with Lundvik hitting the countdown and talking to McKean (with actor Christopher Dane being seen on a monitor on the set, his image relayed from a smaller set close by on the same stage). Clara's broadcast to Earth about their terrible choice was then recorded, followed by her reaction to humanity's decision. Having completed his work with Red Bee, Capaldi then joined the team to complete some of the shots in the association area of the base when the group first arrived. After this, the unit moved to Studio 4 and the TARDIS set vacated by Red Bee to record part of the scene in which Lundvik swore after being bundled aboard the vessel. At 7pm, Peter Capaldi and Jenna Coleman departed for a readthrough for *Flatline*

Below:
Lundvik faces a moral dilemma.



'THE CAST GOT USED TO WORKING
IN RESTRICTIVE SPACESUITS IN
TEMPERATURES OF AROUND 40 DEGREES.'



Connections: The last shuttle

➤ To reach the Moon, Lundvik uses a reusable space shuttle of the design developed by the National Aeronautics and Space Administration (NASA) and employed in operational flights from 1982 to 2011.



[2014 – see Volume 79] which would run concurrent with the production of *Mummy on the Orient Express* [2014 – see page 104] the following week.

Elements of the sets for Clara's flat – the window of which was seen briefly at the end of *Kill the Moon* – had been erected at the Power House in Unit G of the Cardiff Bay Business

Centre, and this final scene was recorded by Jenna Coleman after work on *Mummy on the Orient Express* from 8am on Tuesday 20 May. Peter Capaldi spent the first part of the morning performing ADR work at Cranc, after which he was due at a press meeting for an hour from 11am. Peter Davison and the BBC America team were again on set for *Doctor Who: The Ultimate Companion*. The team then moved to the former premises of St Illtyd's Boys' College in Splott, used in April as part of Coal Hill School in *The Caretaker*.

[2014 – see page 12]. The scenes of Clara watching the TARDIS depart from the store cupboard and her conversation with Danny were recorded first; this was Samuel Anderson's only day on the episode, and he was visited on set by his family. The quote on the

classroom whiteboard came from the start of *David Copperfield* by Charles Dickens, first published as a book in 1850. After Peter Capaldi's arrival the material of the Doctor and Clara rushing along the corridor was enacted. Jenna Coleman then departed for a costume fitting for *Mummy on the Orient Express*, while the crew continued to tape the Doctor talking to Courtney in the cupboard, the hologram of the Doctor seen in the TARDIS (performed against a greenscreen) and then the shots of the TARDIS arriving and departing in the cupboard. The team wrapped at 6.15pm.

Spacesuited photo sessions

Day 11 – Wednesday 21 May – found the BBC team out on the coast amid the dunes by the Aberavon Naval Club in Port Talbot where recording was due to start at 7.30am. This was the final day for Hermione Norris, with BBC Interactive again present on set and further photo sessions for the spacesuited Doctor and Clara during which the team was blessed with fair weather. After

the beach scene showing the appearance of the 'new Moon' had been recorded for the end of the episode, the team returned to Roath Lock where Crispin Layfield supervised the action sequence of the Doctor rescuing his friends from the doomed moonbase, and then finishing the scene with Lundvik aboard the Doctor's vessel.

The team completed work on schedule at 6.45pm. By now, the morning's location shoot had attracted the attention of the local

Right:
Space lady.





press, with Cathy Owen's report (*Behind the scenes with Peter Capaldi and the cast on the sand dunes at Aberavon Beach*) appearing on *Wales Online*, and another report appearing shortly afterwards courtesy of the *South Wales Evening Post*. In turn, these images fuelled a report from the *Daily Mail* on Thursday 22, showing the show's star

meeting some of the *Doctor Who* fans who had chanced upon on the shoot.

From Thursday 22 May, the focus was *Mummy on the Orient Express* and work did not resume on *Kill the Moon* until Monday 26 May. Following location work on the mummy episode, the team returned to the TARDIS set in Studio 4, with recording through to 7.50pm covering Clara's angry outburst at the Time Lord and also the scenes of Courtney being put back in the TARDIS and talking to the Doctor at the start of the episode. The same day, Steven Moffat was interviewed by Alan Yentob at the BBC Hay Arts Festival.

Recording on *Kill the Moon* completed on Day 22 of the block when the remaining TARDIS scenes – focusing on Courtney – were scheduled for the set in Studio 4 among work on *Mummy on the Orient Express* on Thursday 5 June. This completed Ellis George's work on the show, with the final scenes recorded before 6.50pm being greenscreen material of bits of kit hurtling about during the shuttle crash sequence. ■

Left:

Courtney – the first woman on the Moon.

PRODUCTION

Mon 5 May 14 BBC Roath Lock Studios: Studio 2 (Space Shuttle – Storage Bay/TARDIS)

Tue 6 May 14 BBC Roath Lock Studios: Studio 2 (Space Shuttle – Storage Bay/TARDIS); Studio 3 (Moonbase; Moonbase – Association Room)

Wed 7 May 14 BBC Roath Lock Studios: Studio 3 (Moonbase – Association Room/Passageway)

Thu 8 May 14 BBC Roath Lock Studios: Studio 3 (Moonbase – Association Room/Passageway; International Moonbase – TARDIS)

Fri 9 May 14 BBC Roath Lock Studios: Studio 3 (International Moonbase –

TARDIS; Moonbase – Association Room)

Mon 12 May 14 Carretera LZ 56, Near Timanfaya National Park, Lanzarote (Plate shots)

Tue 13 May 14 Carretera LZ 56 (Lunar Surface – Outside Space Shuttle/Shuttle Door/Hillside Plain)

Wed 14 May 14 Carretera LZ 56 (Lunar Surface – Walking Back to the Shuttle/Vantage Point/Excavation Site/Landing Spot)

Thu 15 May 14 Carretera LZ 56 (Lunar Surface – Landing Spot/Outside Moonbase/Hillside Plain)

Mon 19 May 14 BBC Roath Lock Studios: Studio 3 (International Moonbase – Control Panel; Moonbase – Association Room);

Studio 4 (TARDIS)

Tue 20 May 14 The Power House, Unit G, Cardiff Bay Business Centre, Splott, Cardiff (Clara's Flat – Doorway/Hall/Kitchen/Living Room); College Buildings, 1 Courtenay Road, Splott, Cardiff (Coal Hill School – Store Cupboard/Clara's Classroom/Corridor/Greenscreen)

Wed 21 May 14 Aberavon Dunes, Purcell Avenue, Port Talbot (Beach); BBC Roath Lock Studios: Studio 4 (International Moonbase – Corridor/Observation Deck; TARDIS)

Mon 26 May 14 BBC Roath Lock Studios: Studio 4 (TARDIS)

Thu 5 Jun 14 BBC Roath Lock Studios: Studio 4 (TARDIS); Studio 3 (Greenscreen)

Post-production

Various CGI elements were added to the episode – notably turning the Lanzarote landscape into a lunar one; many sequences with the spiders were also completed with computer generated versions of the creatures, including the hatching sequences.

The episode had to be substantially edited in places to bring it down to the required 45-minute slot. After Clara told the Doctor that he had upset Courtney by telling her that she wasn't special, there was originally a brief flashback of the Doctor leaning against the TARDIS door in the store cupboard telling her: "No, Courtney, you may not come in! Only very special people allowed in here!"

Below:

Duke – a man on a mission.



Originally when the spacesuited trio emerged into the shuttle storage bay, the Doctor simply commented that they were aboard "a decrepit space shuttle" with his longer speech added in dubbing. After Lundvik and her colleagues entered the hold and demanded to know the identity of the travellers, the Doctor replied: "Hang on – I've got some psychic paper – uh ...". "Here," offered Clara, handing over the item confiscated from Courtney. "This just says that you're over 18," remarked Lundvik as she read the proffered ID. "You've broken it!" reprimanded the Doctor of the schoolgirl who protested: "I didn't!" "You've spilt stuff all over it! It's all sticky!" complained the Doctor as he snatched his paper back from Lundvik.

The Doctor's yo-yo

After the Doctor suggested that the astronauts should shoot Courtney first, he added: "Plus she steals things." He then asked the pupil, "D'you take one of my spares?" Abashed, she handed over a spare TARDIS key to the Time Lord who put it in the phone panel in the front of his vessel. The dialogue about the Doctor's gravity test was added in post-production. When the Doctor asked what was wrong with his yo-yo, Lundvik originally replied: "There's nothing wrong with your yo-yo." "Of course there's something wrong with my yo-yo – look at it..." insisted the Time Lord. When Clara realised about the gravity discrepancy, the Doctor continued, "We're on the Moon. You, me, her – this bunch..." "Captain Lundvik. Henry. Duke," introduced

Post production

"WE'RE ON THE MOON. YOU, ME, HER —
THIS BUNCH..."

the captain. “How d’ye do,” replied the Doctor. After Lundvik commented that nobody knew what was wrong with the Moon, Duke added: “Its orbit’s gone crazy.” “That’s why we’re here,” continued Lundvik. “There was a mining survey – Mexicans – something happened to them up here. Nobody knows what. Not long afterwards, the trouble started down on Earth.” “It’s really bad,” added Henry. Following the Doctor’s observation that the Moon had gained weight, Lundvik asked: “How much?” “About 1.3 billion tonnes,” estimated Doctor. “That’s a hell of a heavy Christmas,” quipped Clara. After Lundvik asked how the Moon could gain weight, the Doctor countered by asking: “Why have you got all these nuclear bombs?” “They were all we could get,” replied Lundvik as she repeated her question. After Lundvik commented on the possibility of the phenomenon being alien, she asked: “Is it anything to do with you?” “1.3 billion tonnes?! That’s an additional pull on the Earth of...” began the Doctor as he commented on the high tides, continuing, “Every day. Twice... Where are we? 2049? Totally globalised, technology-addicted culture. Satellites dropping from the sky. Communications failure, no finance, no transport. No food. People starving, drowning – millions of people! Hundreds of millions of people!” “Yeah,” confirmed Lundvik. Much of this dialogue was compressed and related by Lundvik during the subsequent sequence on the lunar surface in dubbing.

As the crew prepared to disembark onto the Moon, Courtney made the first move towards the ramp and was stopped by Lundvik saying: “Hold on – sorry... D’you mind if – we swap places?” “What? No...” began the schoolgirl, calling, “Hey, Doctor...” “I’d really like to be the first woman to set foot on the Moon. It’s... I’ve

Right:
Moon walking.



been waiting for this for ... I’d given up hope that...” explained Lundvik. “Yeah, whatever. I don’t need your life story...” said Courtney. “Thanks. It means a lot to...” began the captain, suggesting to the girl, “Hey – why don’t we do it together? Yeah – we do it together – a woman, a girl – that’s important, that’s...” However, Courtney simply leapt past her onto the ramp and then the surface, whooping with laughter. As the crew followed, Clara explained to Lundvik: “Sorry. She’s a disruptive influence.” “Nothing ever changes without a disruptive influence. Come on,” added the Doctor as the crew moved on... not spotting something shadowy scuttling behind a rock.

As the team moved across the lunar surface away from the shuttle, the Doctor told them: “I was here a hundred years ago. You were desperate to get to the Moon. You were so excited. I occasionally



find you rather charming when you're like that. Doing picture books and – collecting stickers, and – remember once, everybody went completely mad about tulips. I liked that! And a hundred years ago, it was the Moon, the Moon, the Moon! Now look at you – what happened?!” “Who was the first man on the Moon?” asked Lundvik of Courtney. “Dunno. Buzz Lightyear?” ventured the schoolgirl, naming the space ranger toy from the *Toy Story* animated films since 1995. “That’s what happened,” noted the captain. “I blame the teachers,” commented the Doctor, to which Clara replied, “Thanks.” “They just stopped,” continued Lundvik. “They got up here. Stayed a few days. Went back. Forgot about trying to discover things. Invented the iPad instead. Married their telephones. People stopped looking up, just started looking down.” “It’s why we’re on a rickety old space shuttle,” explained Duke, “we

don’t build new ones any more. Lost interest! If it can’t make any money...” “You’re the only astronauts left? That’s why you’re all so terribly old?” exclaimed the Time Lord. “I’m only 47!” protested Lundvik. “I’m not even an astronaut,” added Henry, “Cabin crew on Virgin Galactic. Thirty years since. I used to work for Richard Branson.” “How old are you?!” asked Lundvik of the traveller. “What version iPad is it now then?” asked Courtney in return as the ground shook causing them to stumble. “Y’okay?” asked Clara of her pupil who assured her, “I’m okay. Yeah.” “I’m not. I’m gonna need another hip replacement,” commented Lundvik. As the Doctor helped Clara to her feet, the teacher said to him: “I thought the Moon was dead!” Much of this dialogue was again truncated into dubbed dialogue as the group approached the deserted international moonbase.

QI repeats

On entering the moonbase, Lundvik explained that the space shuttle had been in “a private museum” with its rear cut off. “On the whole, I prefer human beings when they’re obsessed with tulips,” commented the Doctor, looking at the personal effects around the chamber. After finding the body and Courtney asking if the team had any guns, the schoolgirl confirmed that all she had with her was “just stuff to clean up with”. Checking his sonic, the Doctor commented: “I’m getting a satellite reading – he said they’d been knocked out...” “Still some TV ones left. Low orbit. Mostly repeats of *QI*,” confirmed Lundvik, with reference to

Connections: Caretaker continuity

► Clara reminds the Doctor of how Courtney Woods vomited in his TARDIS in *The Caretaker* [2014 – see page 6]. Courtney later teases Miss Oswald about her fondness for Mr Pink as displayed in the same episode.



Connections: Travelsick in time

► The Doctor refers to Courtney's anti-travel-sickness bands as vortex manipulators, a basic time-travel device as used by Time Agents such as Captain Jack in *Utopia* [2007 – see Volume 56] and by River Song in episodes such as *The Angels Take Manhattan* [2012 – see Volume 72].



the BBC comedy quiz show that had been running since 2003. “Only three things in life are certain: death, taxes and Stephen Fry,” noted the Doctor, misquoting Benjamin Franklin’s 1789 letter to Jean-Baptiste Leroy. As the team removed their helmets, Clara noted: “My boots are sticky...” “They’re magnetised,” demonstrated the Doctor, “help you stay put in low gravity. If we happened to be in low gravity.” Courtney however found that she could lift

her feet up and down quite easily, saying: “Mine are fine...” “Yeah, I think yours are broken,” said the Doctor.

When Duke entered the main chamber of the moonbase again, he was saying,

“Need to get to the solar stack...” before he was attacked. As the Doctor called to the floating Courtney to join them via the window panel, the schoolgirl cried: “Doctor, my bum’s not going to fit through there...” “Oh – stop talking about your bum,” bemoaned the Doctor, “Humans and bums – if you think your bum’s too big why aren’t you thin then, like me – I’m so thin I’m not entirely sure I’ve even got a bum.” “You stop talking about bums!” exclaimed the terrified Courtney. “You started it,” replied the Doctor, working at the grille.

Out on the Moon’s surface, after the Doctor mis-estimated Courtney’s age as 35, he continued to Clara: “Don’t talk to me about a duty of care, love. I have a duty of care to the whole universe. I take care of things – that’s what I do. Unpaid.” “She wants to go back to the TARDIS,” insisted Clara of her charge. In the next scene when

Below:

When spider germs attack!



the group entered the storage bay Lundvik looked at the bombs and commented of Henry: "He didn't come back..."

Back out on the wrecked excavation site after leaving Courtney, the Doctor began: "Ladies. 2049... the year the Moon dies..." When the Doctor postulated that the spider germs had been evolving, he stamped on the ground around the crack and lay flat, while Lundvik asked, "So we drop the bombs down there? Set them off?" "Uh, get off...!" said the Doctor, kicking the spider legs off him as the captain continued: "Doctor - I know you don't like it, but if the Moon falls to bits it'll kill us all in about three quarters of an hour..." "If the Moon was what you'd always thought it was," added the Doctor. This exchange was changed in dubbing.

In space

Talking on the radio, when Captain Lundvik recalled how her granny used to put stuff on Tumblr, Courtney asked: "You been in space a lot, yeah, Captain?" "Twice," replied the astronaut from the lunar surface, "When they still thought it was worth sending real people up to do real jobs. I caught the tail-end of it. Should've been born 50 years before." "Why'd they stop going?" asked the schoolgirl. "I think that's what they're asking themselves at the moment," replied Lundvik. "Maybe they just couldn't be bothered. Maybe they were scared. Maybe they just preferred to take pictures of things rather than doing them." Courtney pondered for a moment and, looking at her photo of the Earth on the lunar horizon, asked, "What's it like when you go back down?... I mean, after you've been up here. I mean - it changes stuff, yeah? Like - that there is everything. Every moment of my life, my mum and dad's life - every



Left:

To kill the Moon or not to kill the Moon?

moment that led up to me - being who I am - and, like, I can hold it in my hand. Doesn't going back there - just make you feel like - nothing?" The captain replied: "No. It's being back down there makes you feel like nothing. Makes you feel like nothing that there've been 18 men up here and no women." "But, like - yeah, this is what I mean - see I've done this before, okay..." continued Courtney, "and I went back, and everything's still the same. Home. School. Whatever trouble I was in. I mean - I've only been away from school about an hour. They're having double geography now in 2014. And when I get back, it'll all be the same - I'll just be nothing special..." "Yeah. Well, no one said life's easy, did they?" agreed Lundvik. "It's not anybody's right to be special just like that. If I were you, I'd stop whinging and do something about it." There was then a ground tremor, and Clara called out over the radio to the pupil: "Hey! We're coming over to see you, okay? You know - you'll work all these things out. All right?" There was no reply, causing the teacher to ask: "Courtney?" After the women saw Henry's deserted spacesuit, Clara continued to call out for Courtney and hurried up the edge of the ridge, asking: "This is the way we came?" "They aren't anyone else's

footprints, are they?" replied Lundvik. "That wasn't there before. Was it?" asked Clara as they looked at the steaming chasm on the Moon's surface.

Seeing the space shuttle teetering, Lundvik and Clara hurried back, with the captain calling: "It's going!" "COURTNEY!" called Clara as another tremor struck, with the teacher grabbing Lundvik as she stumbled and almost fell into the crack after the shuttle. "Oh, God," gasped the desperate Clara, then calling out on the radio, "Doctor - DOCTOR..." Lundvik had opened the detonator case and checked the screen which read: 'FOUND DEVICES - 100 - IN RANGE'. "Oh, thank God for that!" said the relieved captain. "Thank God for what?" asked Clara as Lundvik replied: "I'm gonna have to detonate those bombs." As the Doctor burst out of the chasm, he originally declared: I think it's make-your-mind-up time"; this was a catchphrase used by host Hughie Greene on the ITV television talent show *Opportunity Knocks* from 1956 to 1978.

After the Doctor told Courtney to grab a DVD from the bookcase to bring the TARDIS to the moonbase, there was then a short scene in which the schoolgirl hurried to the upper level, opened a DVD case and

saw it glow as a hologram of the Doctor appeared nearby telling her: "This is security protocol 712. This time capsule has detected the presence of an authorised control disc. Please insert the disc and prepare for departure." Courtney found the slot on the console, shoved the DVD in and held tight.

Left alone in the moonbase, the women debated the situation with

Lundvik describing the life-form as an exo-parasite like a flea or head-louse and continuing: "Think about it. Whatever laid it - its mum - laid it in the temperate zone of the Sun. The Goldilocks zone. Not too warm, not too cold. Next to a planet with lots of life. That could feed it once it hatched. That's how nature works, sweetheart. And I don't want to be food for the Moon!"

The Moon is an egg

When McKean asked Lundvik how things were on the Moon, she originally replied: "The Moon is a gigantic egg for some enormous snakey-looking creature. And it's hatching." "Uh. Have you - are you mixing your oxygen properly?" asked the ground controller. "We've seen it. It's there. The question is what we do about it," replied Lundvik. The appearance of Clara to humanity was then to have occurred across an extract of *QI*.

Down on the beach, when Lundvik asked what happened next now that the Moon had hatched, the Doctor replied: "It warms itself by the Sun for a couple of years, then tootles off... Does whatever it needs to do. The bits of Moon disperse, just being eggshell - and - everything is generally fine." "I honestly don't know why you couldn't've said that an hour ago!" said Lundvik. "I didn't know an hour ago," explained the Time Lord.

In the closing sequences aboard the TARDIS, after Clara raged about being lumped in with silly, predictable human beings, the Doctor originally countered: "Well, they are predictable. I did a course in advanced human psychology once. It took me a day." "Well, we must be doing something right because you never damn well leave us alone, apart from this afternoon," stormed Clara. ■

Connections: Estimating a date

► On the shuttle, the Doctor deduces the year is 2049 because of a modified Bennett oscillator; he had previously done this aboard Space Station Nerva which suggested to him the early thirtieth century

in *The Ark in Space*

[1975 - see Volume 22].



'THE MOON IS A GIGANTIC EGG FOR SOME
ENORMOUS SNAKEY-LOOKING CREATURE.
AND IT'S HATCHING.'

KILL THE MOON

STORY 248

'KILL THE MOON WAS DESCRIBED BY
PATRICK MULKERN AS "DOCTOR WHO
AT ITS CREEPIEST".'

Publicity

- ▶ After the Sarn subterfuge, the title of the episode was confirmed as *Kill the Moon* by the BBC website on Monday 18 August, and Steven Moffat commented about the episode in his guide to the series on the *Radio Times* website the next day.
- ▶ Thursday 18 September saw publication of *Doctor Who Magazine* issue 478 with the cover line *Dark Side of the Moon* to showcase the episode. Inside, *Kill the Moon* was previewed, with interview comments from Peter Harness.
- ▶ The scene of the Doctor's party encountering the spider germs in the darkened moonbase was screened during an interview with Peter Capaldi on BBC One's *The Graham Norton Show* on Friday 26 September. A 10-second trailer for the episode emphasising the threat of the spider germs was made available on Monday 29 September, while the following day's edition of *Radio Times* offered a two-page interview with Hermione Norris conducted by Stephen Armstrong under the title *Dark Side of the Moon*. *Kill the Moon* was described by Patrick Mulkern as 'Doctor Who at its creepiest best' when a picture of the Doctor on the lunar surface graced the *Saturday's Choices* section; another shot of the spacesuited Doctor emphasised the programme billing.



- ▶ The 1'05" preview clip released on Thursday 2 October (*It's a big scary spider...*) echoed the extract shown the previous Friday by Graham Norton. The same day, BBC Worldwide announced that the *Doctor Who* Experience in Cardiff would reopen on Friday 24 October with a new interactive adventure featuring Peter Capaldi's Doctor and written by Joseph Lidster. Directed by Paul Wilmshurst, this had been recorded on Monday 4 August.
- ▶ An interview with Tony Osoba appeared courtesy of Kenny Smith of the *Daily Record* on Saturday 4 October in conjunction with the broadcast.

Above: Doctor Who Magazine's cover for *Kill the Moon*.

A full-page background image of Captain Lundvik in a white spacesuit, standing in a futuristic, orange-lit corridor. The text 'KILL THE MOON' is in the top left, and 'STU' is in a small red box next to it.

KILL THE MOON STU

Broadcast

Above:
Captain
Lundvik steps
aboard the
Doctor's ship.

» Preceded by the ident of the Doctor breaking in on the caped cyclists being attacked by a Dalek, *Kill the Moon* debuted on BBC One at 8.30pm on Saturday 4 October, airing against *The X Factor* on ITV. Although *Doctor Who* attracted a strong share of the audience, the ITV show again won the time slot. Peter Harness viewed his episode in London at a special event which he had organised with friends and family; also present was fellow writer Jamie Mathieson who had written the next episode, *Mummy on the Orient Express*.

» Following the broadcast of *Kill the Moon*, the corresponding behind-the-scenes video of *Doctor Who Extra* was

made available online by the BBC. Running to 10'08" this looked at the series' overseas ventures while chatting to Hermione Norris, Peter Capaldi, Jenna Coleman, Peter Bennett, Steven Moffat and Tony Osoba. This was also available on the Red Button channel at various times during the week from 9.10pm.

» On Sunday 5, BBC America released their 1'00" *Doctor Who: Inside Look* video about the episode in which Peter Capaldi discussed his yo-yo skills.

» BBC Three repeated *Kill the Moon* at 7.55pm on Sunday 5 October; it was seen by around 290,000 viewers. The BBC released the video *Reflections on*

Kill the Moon on Tuesday 7 October; the 1'03" item featured comments from Peter Capaldi, Jenna Coleman and Steven Moffat. A signed repeat of *Kill the Moon* was screened by BBC Two at 2.05pm on Thursday 9 October (2.35am in Scotland).

» As with the Moon, Graham Kibble-White felt that the episode 'waxes and wanes' when he reviewed it for *Doctor Who Magazine*. The spider-creatures and cast were complimented, but he had trouble with the 'nutty revelation' of the 'big, conceptual thinking' in that the Moon was a giant egg. With the arguments and debates towards its



conclusion, Kibble-White declared that the episode was 'game-changing' with the final scene between Clara and the Doctor being 'breathtaking'.

» "This is a turning point in the relationship between our two main characters," noted Steven Moffat in *Reflections on Kill the Moon*. "The two of them simply will not be the same again after this one."

Above:
On a mission to destroy the Moon.

Left:
Man on the Moon.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Kill the Moon	Saturday 4 October 2014	8.30pm-9.15pm	BBC One	45'01"	6.91M (19th)	82

REPEAT TRANSMISSIONS (BBC Two)

Kill the Moon	Thursday 9 October 2014	2.05am-2.50am ¹	BBC Two	45'01"	-	-
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¹ Signed repeat. BBC Two Scotland: 2.35am-3.20am



‘ALTHOUGH DOCTOR WHO ATTRACTED
A STRONG SHARE OF THE AUDIENCE,
THE X FACTOR AGAIN WON THE
TIME SLOT.’

Merchandise

An art print by Stuart Manning inspired by *Kill the Moon* was issued by Big Chief Studios shortly after transmission in October 2014.

The adventure featured on *Doctor Who: The Complete Eighth Series*, issued in the UK on DVD and Blu-ray by BBC Worldwide on Monday 24 November; bonus features included a commentary by director Paul Wilmshurst and first assistant director Scott Bates, and also the corresponding *Doctor Who Extra*.

Doctor Who: Series 8: Original Television Soundtrack, a three-CD set released by Silva Screen in May 2015, included three tracks of music from Murray Gold's score for the episode. ■



Left:
Behind the
scenes on the
DVD extras.



Far left:
Stuart
Manning's *Kill
the Moon* print.



Cast and credits



Right:
Space girl.

CAST

Peter Capaldi The Doctor
Jenna Coleman Clara
with
Samuel Anderson Danny
Ellis George Courtney Woods
Hermione Norris Lundvik
Tony Osoba Duke
Phil Nice Henry
Christopher Dane McKean

UNCREDITED

Tallafina Williams, Dean Davies, Chanelle Leung, Rebecca Hughes, Rebecca Walsh, Caitlin Young, Joe Baker, Callum Peebles, Cameron Webb, Joel Phillips, Josh Rupensinghe, Shaheen Jafaargholi School Children
Patricia Dichler Double for Courtney Woods
Lucia Double for Lundvik
Annabel Canaven Stunt Double for Courtney Woods
Gordon Seed Stunt Double for The Doctor

CREDITS

Written by Peter Harness
Producer: Peter Bennett
Director: Paul Wilmshurst
Stunt Co-ordinators: Crispin Layfield, Gordon Seed
Stunt Performer: Annabel Canaven
1st Assistant Director: Scott Bates
2nd Assistant Director: James DeHaviland
[uncredited: Aled Ellis]
3rd Assistant Director: Danielle Richards



Assistant Directors: Gareth Jones, Chris Thomas
 [uncredited: Kyran Davies, Michael Williams]
 Location Manager: Iestyn Hampson-Jones
 [uncredited: Ismael Curbelo]
 Unit Manager: Nick Clark
 Production Coordinator: Adam Knopf
 [uncredited: Sara Gancedo]
 Assistant Production Coordinator: Sandra Cosfeld
 Production Secretary: Medyr Llewelyn
 Production Assistants: Matthew Jones,
 Katie Player [uncredited: Isabel Garcia]
 Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Maria Hurley
 Script Supervisor: Steve Walker
 Script Editor: David P Davis

Camera Operators: Martin Stephens,
 Mark McQuoid [uncredited: Alf Tramontin]
 Focus Pullers: Jonathan Vidgen, Matthew Waving,
 Chris Samworth [uncredited: Neil Brown,
 Jennifer Oladeinde, Trevor Speed]
 Grip: John Robinson
 Camera Assistants: Cai Thompson, Katy Kardasz,
 Gethin Williams
 Assistant Grip: Sean Cronin
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding
 Gaffer: Mark Hutchings
 Best Boy: Stephen Slocombe
 Electricians: Gafin Riley, Andy Gardiner, Bob Milton,
 Gareth Sheldon

Below:
 Caught in
 cobwebs –
 filming on the
 Moon (AKA
 Lanzarote).



'GRAHAM KIBBLE-WHITE FELT THAT THE EPISODE "WAXES AND WANES" WHEN HE REVIEWED IT FOR DOCTOR WHO MAGAZINE.'



Left:
Lundvik and
the Doctor
debate morals.

Supervising Art Director: Paul Spriggs
 Art Director: Vicki Stevenson
 Standby Art Director: Jim McCallum
 Set Decorator: Adrian Anscombe
 Production Buyer: Helen O'Leary
 Prop Buyers: May Johnson, Vicki Male
 Draughtsperson: Kartik Nagar
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies,
 Medard Mankos
 Set Dressers: Jayne Davies, Mike Elkins, Jamie Farrell
 Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton
 Concept Artist: Chris Lees
 Graphic Designer: Nina Dunn
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 Standby Rigger: Bryan Griffiths
 Practical Electrician: Christian Davies
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Carpenters: John Sinnott, Chris Daniels, Lawrie
 Ferry, Matt Ferry, Julian Tucker, Mark Painter,
 Joe Painter, Tim Burke
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Assistant Costume Designer: Carly Griffith
 Costume Supervisor: Anita Lad
 Costume Assistants: Michelle McGrath,
 Gemma Evans, Charlotte Bestwick,
 Thomas-Huw Hopkins
 [uncredited: Claire Polydorou]
 Make-up Supervisor: Amy Riley
 Make-up Artists: Emma Cowen, Ann Marie Williams
 [uncredited: Ros Wilkins, Sarah Astley-Hughes,
 Charlotte Giles]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Katrina Aust,
 Carmen Sanchez Roberts
 VFX Editor: Joel Skinner

Post Production Coordinator: Samantha Price
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Mark Hardyman
 Colourist: Gareth Spensley
 Conducted & Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music by Ron Grainer
 With thanks to
 the BBC National Orchestra of Wales,
 Sur-Film Production & Services SL,
 Timanfaya National Park
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 Costume Designer: Howard Burden
 Make-up Designer: Claire Pritchard-Jones
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: John Richards
 Production Designer: Michael Pickwood
 Director of Photography: Ashley Rowe
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC cymru wales Drama Production
 bbc.co.uk/doctorwho
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Profile

JENNA COLEMAN

Clara Oswald

For several years this actress' professional name was her full birth name, Jenna-Louise Coleman. TV-mad grandma Marion Coleman helped name her after *Dallas* soap character Jenna Wade. This Jenna was born in the Lancashire seaside town of Blackpool on 27 April 1986. Parents Keith and Karen (née Morris) married young in 1983, with Jenna's elder brother Ben arriving that autumn.

Raised in the suburban George Avenue, her parents ran an interior design firm. The company went bankrupt in 2007's financial crash, forcing her parents to sell their large home in Newton Drive. Father and son Ben later started a shopfitting business.

Singing and dancing from age two, Jenna took dancing classes from age four. Her professional début came aged 10, earning £30 a week playing an Italian bridesmaid at the Blackpool Opera House in a 1996 season of *Summer Holiday*.

She became head girl at Blackpool's Arnold School, where she was taken under the wing of drama teacher Colin Snell. Snell ran a school Rep company, In Yer Space, touring and playing festivals. Coleman won prizes playing a blind girl in *Crystal Clear* at the Edinburgh Festival and also appeared in monologue *Spoonface Steinberg*.

A straight-A student, Oxbridge loomed after Coleman's A-levels, but she sought a drama school place instead. Before she could complete any academic auditions, the day after her 19th birthday she successfully read for a role in ITV soap *Emmerdale*.

Coleman debuted as vicar's niece Jasmine Thomas in September 2005 and was soon nominated for Best Newcomer at the British Soap Awards and *TV Quick* Awards in 2006. Her most memorable storyline saw her batter Shane Doyle to death with a chair leg. Her future *Doctor Who* co-star Samuel Anderson played policeman Ross Kirk at the time and though friendly, they never shared plotlines. After almost 180 episodes, Coleman's final *Emmerdale* aired in March 2009.

Six months without acting work ensued but in May 2009 she began filming school-based soap *Waterloo Road* as bad girl Lindsay James. Aged 23, Coleman was playing a 16 year old. As her *Waterloo Road* episodes completed airing that autumn, Coleman starred in pantomime *Jack and the Beanstalk* (2009/10, Theatre Royal, Nottingham).

Chasing auditions again, she house-shared with friends in Hampstead while working in a local pub. Even getting readings was difficult, and feeling she perhaps needed to retrain, she auditioned for RADA but froze at the final phase.

Taking off for Hollywood in pilot season, she almost won a sitcom role as a wisecracking Aussie. No work resulted, but she found the experience worthwhile.

Right:

Jenna Coleman made her *Doctor Who* début in *Asylum of the Daleks*.



She returned to film ITV mini-series *Titanic* (2012) in Budapest, playing Cockney chambermaid Annie Desmond. The drama would finally air days after news broke of Coleman's *Doctor Who* role.

From December 2010 she filmed BBC Four's adaptation of *Room at the Top*, playing Susan Brown. Due to air April 2011, rights wrangles postponed transmission to September 2012. Her movie debut came with a brief appearance in *Captain America: The First Avenger* (2011).

The road to Clara began with casting director Andy Pryor and producer Caroline Skinner auditioning actresses in October 2011. Pryor had previously considered Coleman to play a friend of Amy Pond.

Auditions took place under the cover name *Men on Waves* (an anagram of Woman Seven), with Coleman and others performing for Pryor, Skinner, producer Marcus Wilson and showrunner Steven Moffat. She read for governess 'Jasmine' then, at later callbacks, for Oswin Oswald and a bossy Clara. She assumed these multiple personae were down to indecision by the production team. Her later auditions were made alongside Matt Smith, as the producers sought the necessary chemistry.

When Coleman finally heard she had got the part she was "in Marks & Spencer holding an avocado, having the debate of what goes best in a salmon salad, when I got the call from my agent... after I hung up





Above:
Jenna Coleman
as 'Miss
Montague' the
governess in
The Snowmen.

I thought, 'I really can't carry on shopping,' so I just put the basket down and left."

On Wednesday 21 March 2012 a press conference at BBC Broadcasting House presented the elfin 5'2" actress to the waiting media. "I'm beyond excited," she said, "I can't wait to get cracking; working alongside Matt I know is going to be enormous fun and a huge adventure."

Media sources repeated the misleading information put out that day, saying Coleman's first episode would be that year's Christmas Special. The announcement did not reveal her character name, Moffat instead teasing; "Who she's playing, how the Doctor meets her, and even where he finds her, are all part of one of the biggest mysteries the Time Lord ever encounters. Even by the Doctor's standards, this isn't your usual boy-meets-girl."

Pre-publicity for *Asylum of the Daleks* [2012 – see Volume 70], which launched the 2012/13 series, was cagey, Marcus Wilson stating; "the focus is very much on the Ponds." Yet when the episode aired on 1 September 2012, audiences were shocked to see Coleman as Oswin Oswald, trapped inside a Dalek. She soon appeared on the BBC website with a message: "Boo! Hello!" it read. "Hope we gave you a good surprise! Thanks to all the fans who kept it quiet!

More to come... watch this space!" Steven Moffat thanked press and fans for keeping the secret after press preview screenings.

Coleman then reappeared in Christmas Special *The Snowmen* [2012 – see Volume 72] as Victorian barmaid and governess Clara Oswin Oswald, who, like Oswin before her, died at the episode's end. This take on Clara came out of Beryl/Jasmine, a Victorian governess once briefly planned as the new companion. Publicity saw Coleman tease viewers, saying: "I'm a different person who looks and sounds like Oswin."

Coleman's first episode into production playing modern Clara was *Hide* [2013 – see Volume 73], despite airing fourth in the 2012/13 series' second transmission block. *Hide* began shooting late May 2012, well ahead of filming on *The Snowmen* (August–September) and several more stories eventually transmitted before it.

After a brief appearance in the coda to *The Snowmen*, audiences met present-day Clara in *The Bells of Saint John* [2013 – see Volume 72], kicking off the second part of the 2012/13 series on 30 March 2013. Steven Moffat introduced her as a "more realistic version" of the previous Oswalds.

Publicising the new half-season, Coleman admitted to *Metro* on 28 March 2013: "It's a

Right:
Interviewed
on Radio 1.



hard backstory to get your head around. My approach was to play all three as individual people and trust that there would be a payoff. It was mystifying but exciting to get the chance to play such a complex part. You never know where it's going to lead."

The secret of the 'Impossible Girl' was revealed in series finale, *The Name of the Doctor* [2013 – see Volume 74], with Clara splintered within the Doctor's timestream, so protecting him from the Great Intelligence through the ages.

There was a change of professional name to Jenna Coleman from May 2013, with this credit appearing on *The Next Doctor: Live* (aired 4 August 2013). She later explained to *The Independent's* Gerard Gilbert: "People have never really called me Jenna-Louise and I just found it very strange because I started to do more interviews and go places where people I didn't know kept calling me Jenna-Louise. It sounded odd to me."

The first episode with a Jenna Coleman credit was *The Day of the Doctor* [2013 – see Volume 75], which took a fresh approach to Clara. Some fans had complained Clara being portrayed as a puzzle rather than a person had frustrated attempts to warm to the character. This was now phased out.

Speaking to *Doctor Who Magazine's* Benjamin Cook, Coleman explained: "[This] is the first episode where Clara is free of the mystery, and we can feel that. She's matured and grown up – Clara is a teacher now – but also something in her and the Doctor's relationship has solidified."

For the subsequent 2014 series, Clara accompanied Peter Capaldi's Twelfth Doctor, juggling time-travelling adventures with a teaching job at Coal Hill School and new boyfriend, fellow teacher Danny Pink.

Coleman asked to be written out with that series' finale *Dark Water/Death in Heaven* [2014 – see Volume 79] but changed her mind late on. Then intending to leave in



Above: Jenna stars alongside John Hurt in the 50th Anniversary Special *The Day of the Doctor*.

the Christmas Special *Last Christmas* (2014), Coleman relented again, feeling she wasn't quite done with the character. Steven Moffat agreed and felt he now had a better exit strategy in mind for Clara in the 2015 series.

Coleman's eventual departure was publicly confirmed Friday 18 September 2015, a day ahead of the 2015 series opener, amid press rumours she was quitting to star in an ITV biopic of Queen Victoria.

Though Clara died in *Face the Raven* (2015), the Doctor later released her from the chronolock in *Hell Bent* (2015), leaving her free to travel time and space with 'Me'. Clara's on-screen departure thus aired on 5 December 2015. During her time on *Doctor Who*, Coleman also featured in Stephen Poliakoff's true-life jazz drama *Dancing on the Edge* (2013) and costume mini-series *Death Comes to Pemberley* (2013).

Coleman's boyfriend from 2013 to 2015 was actor Richard Madden, having met while she was making *Titanic* in Budapest. Tabloid speculation sparked when she was seen at a polo event with Prince Harry in 2015, who she firmly stated was "a friend".

A big post-*Who* success was in the title role of ITV prestige drama *Victoria* (2016), with a second series starting shooting in February 2017. She also began dating *Victoria* co-star Tom Hughes.

She took a supporting role in film *Me Before You* (2016) and a guest voice part in *Thunderbirds Are Go* (2016). ■



MUMMY ON THE ORIENT EXPRESS

STORY 249

The Doctor takes Clara on a final trip in the TARDIS – a “last hurrrrah!” to the *Orient Express* travelling across the stars! But the luxury trip takes a nasty turn when a deadly and immortal creature stalks the passengers...





Introduction

Mummy on the Orient Express opened with a scene apparently set in one of the carriages of that famous locomotive. It wasn't long before one of the passengers came to a grisly end at the hands of a ghastly mummy! But before we could absorb this frightening turn of events, something else happened to challenge our assumption. The camera pulled back, out of the train window. The rolling stock whizzed past before the camera pulled out further still and revealed that we were in space!

Doctor Who has often capitalised on the eerie juxtaposition of putting something in unexpected surroundings. Not content with regular shots of an old police box

charting a jittery path between the stars, the series specialises in outmoded forms of transport that unexpectedly turn up in space.

In *Enlightenment* [1983 – see Volume 37] it seemed that we were on a sailing ship. The cliffhanger to Part One, however, revealed that it was a yacht-shaped spaceship charting a course through the solar system. *Delta and the Bannermen* [1987 – see Volume 43] picked a bus as the disguise for a Helstrom Two space cruiser. In that instance it was a bit of dressing to attract tourists travelling to Earth. This idea was revisited in *Voyage of the Damned* [2007 – see Volume 57] when Max Capricorn Cruiseliners thought that tourists would pay top prices to go on a spaceship styled on the *Titanic*.

'DOCTOR WHO HAS ALWAYS
CAPITALISED ON
JUXTAPOSING THINGS
IN UNEXPECTED
SURROUNDINGS.'

Had the holidaymakers of the planet Sto known their Earth history they might have worked out what Max had planned and stayed at home!

Mummy on the Orient Express had its own equivalent of Max. Although in that case, rather than coming along for the ride, he used a computer called Gus to run an

experiment into the elusive mummy – knocking off passengers in the process. Whoever it was behind all this was just the latest in a long line of flamboyant nutcases who dog the Doctor's travels. He seemed to think his murderous plans would benefit from a few exotic flourishes, like luxury travel and a stasis unit in the shape of a sarcophagus.

He was obviously trying hard to attract the Doctor's attention! The Doctor said, "He has tried to entice me here before. Free tickets, mysterious summons, he even phoned the TARDIS number," presumably alluding to the call the Doctor received at the end of *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. It just goes to show that the Doctor's curiosity will always get the better of him. ■

Left:

The Doctor takes a trip on a yacht-shaped spaceship in 1983's *Enlightenment*.



STORY

In the dining car of a luxurious train, an old lady, Mrs Pitt, asks her granddaughter Maisie if there is a fancy dress party going on – because she can see a sinister mummy! Maisie can't see it, even as it grabs Mrs Pitt's head. She dies; the first death on the space-travelling *Orient Express*! [1]

The TARDIS lands in the baggage car. Clara has agreed to travel with the Doctor on one last trip. The train's computer, Gus, recommends the view of the Magellan black hole.

The head guard, Captain Quell, allocates the Doctor and Clara their sleeping compartments, but instead of sleeping the Doctor heads off to the engineer's car and finds Mrs Pitt's Life Extender. Perkins, the Chief Engineer, observes that the Extender drained its battery trying to keep her alive. [2]

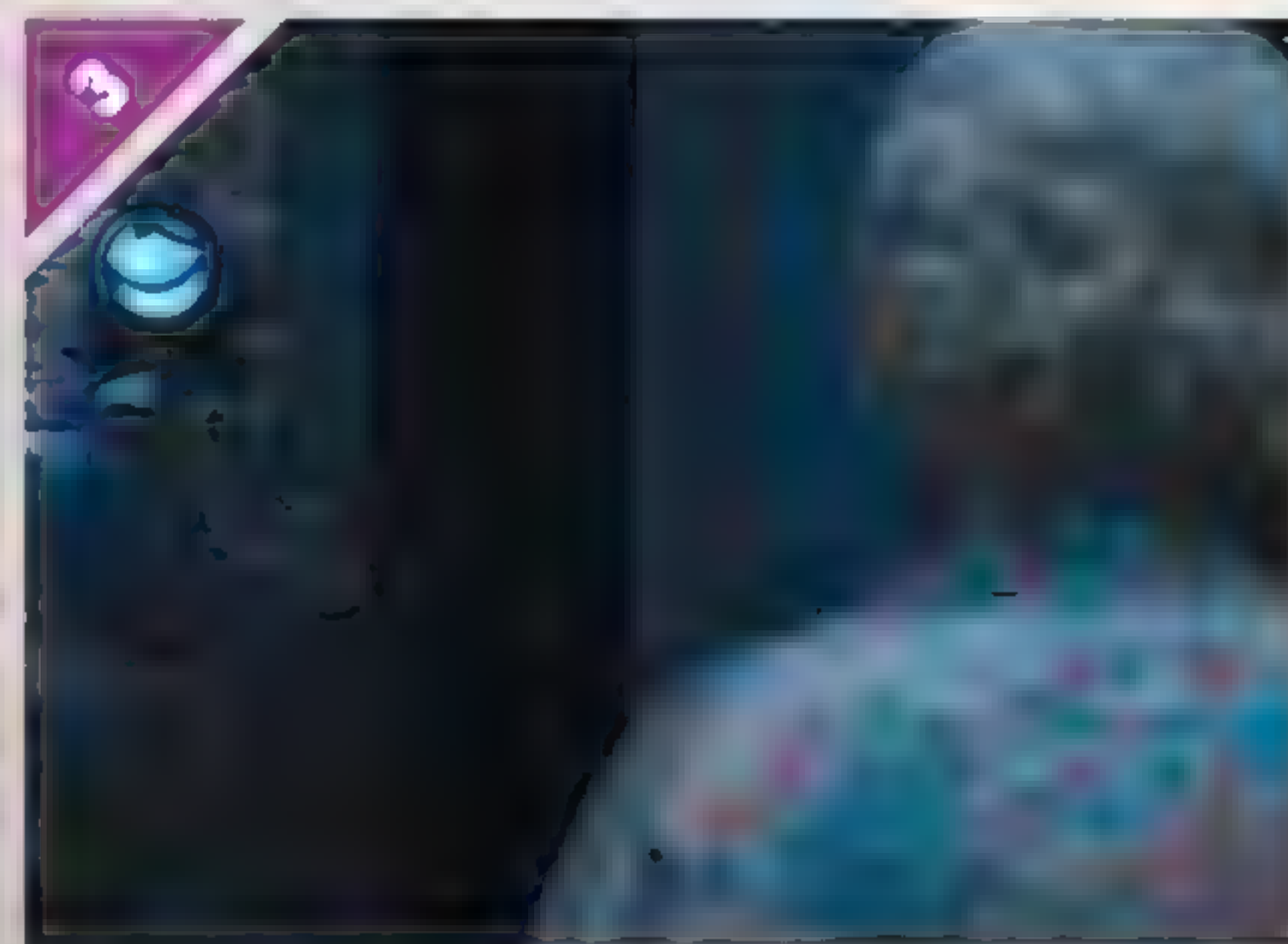
Clara follows Maisie to the baggage car. Maisie wants to see Mrs Pitt's body but it has been locked in a secure car. Maisie shorts the keypad and they go inside – and get locked in! [3]

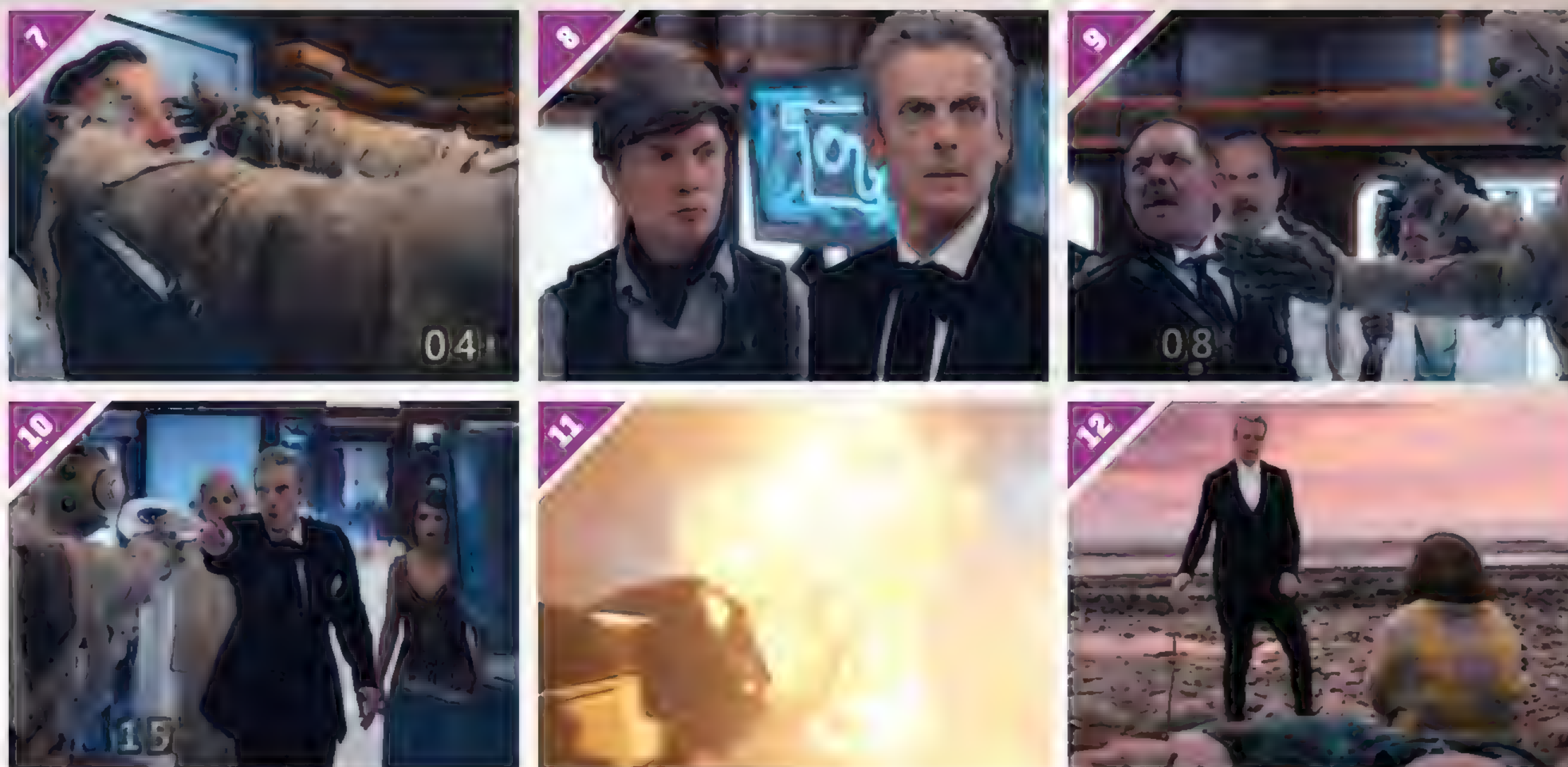
The Doctor speaks to Emil Moorhouse, Professor of alien mythology, about the legend of the Foretold: "Legend has it that if you see it, you're a dead man." The myth gives a time limit of 66 seconds.

In the galley, one of the chefs sees the mummy. He tries locking himself in the freezer but the mummy claims another victim. [4]

The Doctor calls Clara on the train intercom and she tells him that she's trapped. The Doctor rushes to the secure car, but Gus states that the door can only be opened by executive order. Clara tells the Doctor she has found a sarcophagus and it slowly opens... and it is full of bubble wrap. [5]

The lights flicker, indicating that the Foretold is 66 seconds away from its





next victim – one of the guards. The Doctor tells the passengers about the monster and points out something else that is very strange. They are all experts in alien biology, mythology and physics. Suddenly the interior of the carriage becomes a laboratory. [6]

Gus tells the scientists that their goal is to ascertain the Foretold's true nature. It appears within the vicinity of an ancient scroll which has been brought on board.

Next, it's Moorhouse's turn to see the Foretold. He tries to bargain with it for his life, to no avail. [7]

Clara calls the Doctor. The sarcophagus is actually a secure stasis unit; it's where Gus wants them to put the Foretold. [8]

The Doctor deduces that the Foretold is picking off the weakest people first. Quell's psychological problems make him the Foretold's next victim. [9] The Doctor wonders why it needs 66 seconds, then Perkins deduces that the Foretold is living

by draining energy from its victims by taking them "out of phase".

Gus lets Clara and Maisie come to the laboratory and the Foretold appears to Maisie – but the Doctor transfers all her grief and trauma into himself. Now he can see the Foretold he can see that it has markings like the scroll, which is actually a flag. The Foretold is a soldier being kept alive by tech. And it won't stop until the war is over. [10]

The Doctor surrenders and the Foretold salutes him and disintegrates. Gus announces that it intends to kill them all and starts to remove the air. Clara loses consciousness. The Doctor tries to reactivate the Foretold's teleporter – but the train explodes! [11]

Fortunately the Doctor teleported everyone into the TARDIS in time. Clara wakes up and the Doctor tells her that he dropped off everyone at the nearest civilised planet. [12] Danny calls Clara, and she says she's finished with the Doctor. But she hasn't...

Pre-production

“A long time ago, the Doctor took a phone call asking for some help on the *Orient Express*. Finally, he’s getting around to doing something about it,” noted lead writer Steven Moffat in the BBC website’s *Introduction to Mummy on the Orient Express*. At the end of Moffat’s *The Big Bang* [2010 – see Volume 66], the Doctor had received a phone call aboard the TARDIS and remarked: “An Egyptian goddess loose on the *Orient Express*, in space.”

The title *Mummy on the Orient Express* was then given by Steven Moffat to a comparatively new writer for the series, Jamie Mathieson, in late 2013. A former stand-up comedian, Mathieson had been working for some time on *Flatline* [2014 – see Volume 79], another script for the 2014 series of *Doctor Who*, having previously contributed to BBC fantasy series such as *Being Human* and *Dirk Gently*. Impressed with the third draft of *Flatline* – delivered at the end of October – Moffat emailed Mathieson a few days later and offered him

'A LONG TIME AGO, THE
DOCTOR TOOK A PHONE CALL
ASKING FOR SOME HELP ON
THE ORIENT EXPRESS...'

MUMMY ON THE

STO

Above:
The Doctor
can't go
anywhere
without getting
involved.

the chance to develop another storyline based on this specific title.

The title was a riff on the detective novel *Murder on the Orient Express* written by Agatha Christie and first published in 1933; it had subsequently been adapted into an acclaimed movie released in 1974 and was set aboard the long-distance railway service established in 1883 which originally travelled from Paris to Istanbul. The Christie theme suggested the notion of an opulent space train ferrying rich passengers around the Seven Wonders of the Universe (inspired by *The Seven Wonders of the Galaxy*, a back cover feature on the comic *2000AD* by Kevin O'Neill in 1980), stopping off at each; this element was taken from Christie's 1937 detective novel *Death on the Nile*.

Jamie Mathieson immediately had concerns about both monster and setting. "The mummy to me has always seemed a bit of a poor cousin to the much cooler vampire, werewolf and zombie, but if we've done our job well this episode may go some way to redress that," he noted

on his blog (www.jamiemathieson.com).

Furthermore, how could something like an animated mummified cadaver hide for long in the restricted confines of a train? The solution came when Mathieson thought about what scared children... imaginary monsters in the closet or under the bed which adults would dismiss by saying that there was "nothing there". As such, when the writer submitted his initial two-page outline, the main notion concerned a mummified killer which could only be seen by its intended victim shortly before its death but was otherwise invisible and intangible. He also came up with a notion of the mummy's wrappings coming to life, snaking under doors and possessing others, turning them into a mummy. Steven Moffat also suggested that a specific time limit should be imposed for the victim after their first sight of the mummy.

The other requirement on the script was that it should be double-banked in production with *Flatline* which had been revised to restrict the Doctor largely to the TARDIS set, allowing the crew to

work extensively with Jenna Coleman as Clara. Similarly, *Mummy on the Orient Express* needed to focus on the Doctor/Peter Capaldi, and as such Clara's narrative would need to be largely isolated from the main action.

The *Orient Express*

The undated Draft 1 of *Mummy on the Orient Express* opened with the TARDIS arriving in the storage car with the Doctor and Clara emerging in 1920s attire; Clara was described as 'a little "Clara Bow"' in reference to the silent movie star who was a 1920s sex symbol while the Doctor was 'in tails'. Clara was forcing a grumpy Doctor to admit that they were on holiday to relax, but the Doctor was less than convinced as they entered the dance car where a jazz trio was playing; the *Orient Express* was 'a huge art deco steampunk approximation of a train barrelling through space. Double deckered, covered in visible brass piping. Its gigantic wheels are spinning, travelling on glittering tracks that fade into existence before it and disappear behind it. It even has a massive plume of steam and smoke belching from a smokestack.' At this Clara became sullen that the Doctor couldn't take her on just

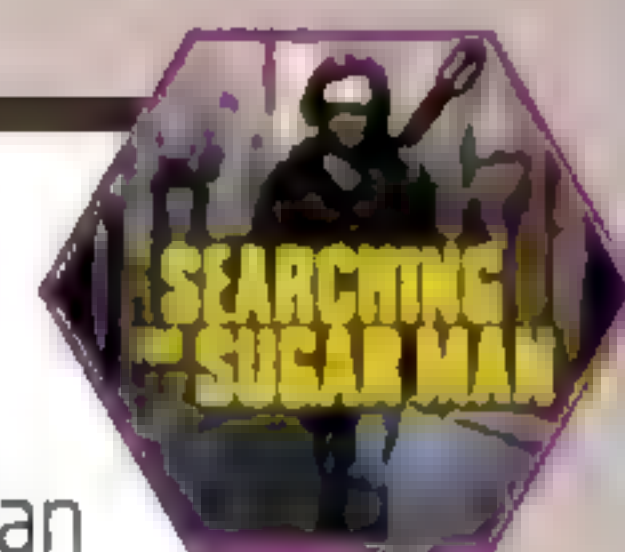
a normal train journey on Earth aboard the normal *Orient Express*; this was because the idea for the trip was that they both wanted time off from adventuring... but would in fact ruin each other's vacation by their inability *not* to investigate...

The train had guards carrying pistols, and the attention to historical detail promised by the Doctor was ruined by a nine-foot alien in arcing electric armour and the jazz trio playing the 2007 hit *Umbrella* by Rihanna. "Oh who I am kidding? They're all over the shop," admitted the Doctor. Clara enjoyed the food served by the waiters before realising that it was Venusian slug brains, which she and the Doctor spat out. Finding a brochure, Clara read about the "whistle-stop tour of the Seven Wonders of the Universe". Meanwhile, Carriage 24 was established as a metallic vault with warnings from the Orient Transgalactic company about not entering; above the door, a red jewel started to glow and a 'hunched over, zombie like' figure appeared; it was 'a classic mummy. Rotting leathery fingers peep through the bandages.' The first victim of the Foretold was Mrs Fanshaw ('an octogenarian partly built into a futuristic wheelchair') who was dining in the dance car with her '50-something daughter' Pippa when she died at the end of the pre-credits.

The story moved to the ruin Fortress of Riskar on a desert plain, the First Wonder of the Universe, where the passengers were addressed by the tour guide/train captain, Mr Carnival: '30... plastic, blankly smiling as he parrots his spiel. Stanley Tucci in

Connections: Sugery speech

► "Hate is too strong an emotion to waste on someone you don't like, you know?" said American singer-songwriter Sixto Rodriguez in the 2012 documentary film *Searching for Sugar Man*, when asked how he felt about missing out on 30 years of royalties. This mirrors Clara's dialogue relating to a concert she attended, although she indicates the singer was female.



Left:
Hector Quell -
captain of the
Orient Express.

Connections: Travellers' toast

► The Doctor and Clara note their “last hurrah”, a phrase referring to a final performance before the ultimate end coined in *The Last Hurrah*, a novel by American Edwin O'Connor published in 1956 about a mayoral election which would be the last for the central character.



The Hunger Games. This sequence was compared to *Death on the Nile* in the stage directions. Bored, the Doctor was scathing of Carnival's lecture and more interested in the corpse of Mrs Fanshaw being taken from the train on a floating stretcher. Clara confiscated the Doctor's sonic screwdriver as they were joined by Professor Maisie Pitt ('jolly, twinkling... 40') and General Quell ('50... Walrus moustache and mutton chops, futuristic

monocle, medals, epaulets, red cheeks and permanently half-cut'); also present were Dr Clarke ('strong female... biology'), Professor Wagstaff ('pompous male... optics') and Professor Moorhouse ('kindly male... mythology'). While Quell wanted to talk to the uncomfortable Doctor about his war exploits, Maisie discussed Mrs Fanshaw's last words and the mystery door with Clara.

That night, the Doctor saw Clara to bed and sneaked off to the storage car where he met Chief Engineer Perkins ('a grimy grease monkey in his fifties... A futuristic spin on a train engineer, with distinctive cap and dungarees'); this character was named after a friend of Jamie Mathieson's, a rail enthusiast who eagerly offered background information about the *Orient Express*. Meanwhile, Clara attempted to use the sonic to get herself and Maisie into the strange vault... but the red jewel illuminated and they vanished in its light. In the bar, the Doctor met Professor Emil Moorhouse ('distinguished looking... 50s') and discussed the Foretold while a chef was killed in the kitchen freezer... at the same time as a tiny micrometeorite penetrated the freezer's hull.



Clara and Maisie had been teleported into a stone tomb containing a vertical sarcophagus; Clara believed that they were still inside the carriage. The chef's body was examined by a medic, who told Perkins, Carnival and Mellish ('head guard. No nonsense bruiser') that the chef was killed by the tiny meteorite striking like a bullet. The Doctor confronted Carnival who believed that he was a 'mystery shopper'.

Clara and Maisie

In the tomb, as an archaeologist, Maisie recognised early Riskarian pictograms. Reluctant to disturb the Doctor on his “one night off”, Clara telephoned the Time Lord... as the Doctor and Perkins investigated across the *Orient Express*, the vessel arrived at the Second Wonder, the Titans of More-osh – two massive battling statues suspended in space. When Clara phoned, the Doctor



claimed to be ill and stuck in bed in his cabin... but soon realised that Clara and Maisie were trapped in the vault. The sarcophagus opened, but was empty. Outside, the Doctor was confronted by Carnival, Mellish and the armed train guards who had the Doctor locked up. Imprisoned in a livestock cage, the Doctor talked to Perkins, who – while he would not release the Doctor – explained that the *Orient Express* travelled through a tunnel of air around the carriages and that the external door leading into the cage was unlocked. Climbing along the outside of the carriage – and seen by a drunken passenger in the lounge – the Doctor reached the engine's cab and borrowed a phone to call Clara.

Clara and Maisie had also opened an external door from the tomb/carriage... only to discover they weren't on the train, but at the apex of a pyramid in a derelict city floating in a massive sphere of pulsing energy ('Echoes of Gallifrey's time bubble').

Maisie recognised the ancient city of Mere on Riskar which vanished 5,000 years ago and found a holographic advert for the Foretold – actually a fully enclosed surgical bodysuit which protected the wearer from harm or injury. Wondering what was in Carriage 24, the Doctor heard gunfire as a train guard fell victim to the Foretold in the lounge... and the train suddenly stopped at the Third Wonder, a tiny sun with orbiting asteroids all connected by rope bridge walkways. Suddenly the train veered away from its scheduled stop, causing Wagstaff and the other passengers to protest to Carnival. The Doctor warned the passengers about the threat on board the train, discovering that *all* the expert passengers aboard won their tickets in a mysterious company raffle.

As Perkins prepared to break into Carriage 24, the lounge carriage around them transformed ('*Thunderbirds* style') into a hi-tech lab. The Doctor revealed that General Quell was a tactile hologram; the general changed into another figure, Erasmus Such, who was 'much thinner. Distinctly ill. Patchy hair covers his head and he's dressed in a hospital gown.' Erasmus was the train's owner, kept alive by life-support equipment in Carriage 24; Erasmus explained how he had been dying of a degenerative disease for three years, but believed that the Foretold could grant immortality and so had fashioned a gateway to its world. The first scientist to see the Foretold was Dr Clarke, whom the Doctor urged to climb down into the engine's core; the Doctor gambled that if the being killed Clarke, it

Pre-production

Left:
Chief Engineer
Perkins assists
the Doctor.

Connections: Your victim this evening

► When the Doctor jokes to the Foretold, "Are you my mummy?" he is repeating a phrase used by the gas-masked child Jamie in *The Empty Child/The Doctor Dances* [2005 – see Volume 50]; he had also previously used this in a moment of levity in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58].



would trigger a quantum implosion and die. The Foretold appeared in the core, and Clarke panicked; bandages from the figure unwrapped and moved towards her. Opening the core, the scientists found Clarke dead from organ failure and the mummy-like figure gone.

In the tomb, Clara and Maisie scrolled through hieroglyph displays and found an image of the Foretold suit; they rang the Doctor as the train hurtled towards the Fourth Wonder, the Diamond Falls ('Escher like arrangement of looping waterfalls'). Hearing from Clara, the Doctor explained to the scientists about the timid race of the Riskar who started wearing protective AI suits at all times to keep them healthy, but – using a chronal engine to avoid the probability of accidents – became immortal. It was the manipulation of probability which had allowed the Foretold to kill its victims; Mrs Fanshaw's failing life support and the meteorite strike. The Doctor told Erasmus that this "broken science project" could help him, and activated a device assembled by Doctor Malone, Doctor Trent and the other scientists to hack the

Below:
Is Quell up
to helping
the Doctor?



engine and crash the train. As the train hurtled towards the planet, Wagstaff told Erasmus that they were all choosing to die to destroy the Foretold.

As Erasmus left his carriage, a dozen Foretold appeared, advancing on the scientists. The Doctor told the Foretold that the train was powered by a quantum storm drive (a nod by Mathieson to the nuclear storm drive aboard the *Titanic* in *Voyage of the Damned* [2007 – see Volume 57]) and their only chance was the machine assembled by the scientists. The Foretold moved to the device, and the Doctor, crew and passengers escaped the lounge, making for Carriage 24. The train crashed onto the planet the Doctor wanted it to hit: the foggy, mythical world of Cromlaw which the Daleks spoke of in hushed tones. Clara telephoned from the pyramid; dozens of the Foretold were climbing up the outside towards her and Maisie. To protect Clara, Maisie pushed her inside the sarcophagus.

The Foretold

The Doctor used the teleport jewel outside Carriage 24 to take himself and the passengers to the TARDIS control room. Before he could set off to rescue Clara, the Foretold withdrew from the tomb and Maisie opened the sarcophagus to find that Clara was now bandaged as a Foretold. Dark matter assaulted the wrecked train on the planet, the wraith-like forms attacking the Foretold in the lounge. The Doctor knew the timid isolationist Riskar hid in their suits in an out-of-sync pocket universe... and that one of the Foretold in the lounge was now Clara. The Doctor faced the dark matter, and teleported Clara to safety from *within* her bandages; it seemed the Doctor was lost, but then the Time Lord revealed that the image which saved Clara was

'MAISIE WAS THE NEXT TO SEE THE
FORETOLD BECAUSE OF HER DELIGHT AT
THE DEATH OF HER MOTHER.'

a hologram using Erasmus' control crown. The TARDIS dematerialised with everyone aboard moments before the train exploded on the planet.

The Doctor dropped Carnival and his passengers off at the train platform of another Wonder, and Perkins turned down the offer of joining the TARDIS team. Clara asked about Erasmus, whom the Doctor believed had tried to escape in a time bubble. In the final scene, Erasmus arrived '5000 Years Ago' in a showroom on Riskar where he purchased a protective suite from a salesman.

A chance meeting at the BBC Worldwide Showcase event in the Echo Arena at Liverpool led to one of the first pieces of casting for *Mummy on the Orient Express*. Performing on Monday 24 February 2014 was Foxes, the 24-year-old singer-songwriter (born Louisa Rose Allen) who had won a Grammy Award for the 2012 single *Clarity* and whose first album *Glorious* was due to be released in May. Also present to represent *Doctor Who* and *Sherlock* was Steven Moffat. Foxes recalled on Radio 1, "I was doing a show

Below:

Don't stop her now - in-train entertainment from Foxes.



in Liverpool and one of the producers was there and he happened to watch the show and then we got talking after the show and I was just like, 'Love a bit of *Doctor Who*'. And then literally a week later I got the call and they were like would you be able to do a song for us and then feature on the show? And I was like, yes, yes please!"

Eliminated elements

Back with the first draft script, a main problem was that the dark matter beings of Cromlaw made the *Foretold* less scary. As such, this element was eliminated from the next version. Similarly, Mathieson realised that the mummy's manipulation of probability was too close to the *Final Destination* horror film franchise, so this too was dropped. Draft 2 of *Mummy on the Orient Express* was dated Thursday 27 February and noted as being 'Series 8 Episode 8/Shooting Block 4'. The train now had LED signs indicating: 'Time to Next Wonder'. At the stop on Riskar, Captain Quell ('50, dressed in a slightly more ornate version of the guard's uniform, along with a row of medals') was now introduced as the head guard. Eight hours from the next wonder, a female passenger in a corridor heard a voice (referred to as 'The Damned') whispering, "Save... us..." The meteorite strike was dropped and Dr Clarke was now the female medic who examined the young chef who was killed.

When the carriage transformed into the lab, the scientists were addressed by a figure on a screen ('wizened face... connected to various tubes and medical devices') whom Perkins recognised as Erasmus Such. Quell was the next victim of the *Foretold*, and in the tomb Clara and Maisie heard the strange voice pleading for help. Erasmus explained that the ancient



Pre-production

city was taken out of phase with time 5,000 years ago. The scientists also heard the whispering voice, 'the souls of the damned' in folk tales. Furious by the Doctor's delays, Erasmus now decompressed the kitchen.

After the sarcophagus transformed Clara into a Foretold, Maisie sent an image of her by phone to the Doctor and the scientists before the red jewel teleported Maisie and Clara back to the train. The Doctor studied the prone Clara's bodysuit. Talking to Clara's consciousness via an audiofeed rigged up by Perkins, the Doctor realised that the suits kept people alive by killing others. The Riskars were xenophobes who feared the rest of the universe and shifted their city out of time... but their AI bodysuits imprisoned them, keeping them alive and walking for thousands of years in a living hell. The Doctor isolated the frequency to bring the Foretold Riskarians through and get them in phase. Erasmus

was forced to teleport the Doctor's sonic – dropped by Clara outside Carriage 24 – to him and the Time Lord completed the hack to disable the suits; the bandages withdrew, releasing Clara and revealing the skeletal figures of the Damned as they crumbled to dust. Erasmus demanded one of the suits as the Doctor teleported everyone to safety aboard the TARDIS. As the train engines overloaded, the Doctor attempted to rescue Such who had left the vault to find the Foretold bandages wrapping themselves around him. After dropping the passengers off, the Doctor and Clara considered their "holiday" and the Time Lord quipped that Clara was "a bit young... to become a mummy", as the Erasmus/Foretold floated in space, and shimmered out of phase.

Following the second draft of *Mummy on the Orient Express*, Jamie Mathieson worked on the fifth draft of *Flatline*. Back on the mummy episode – draft dated

Above:
"Are you
my mummy?"

MUMMY ON THE ORIENT EXPRESS

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Friday 14 March – saw changes to a lot of the early dialogue between the Doctor and Clara, with the latter commenting on their “emergency stop” in Atlantis and the masked ball at the ice palace, all distractions to prevent him taking her back to school. This was part of the Doctor’s stranger behaviour following the events on the Moon as he tried to show Clara some fun on a “day off” to enjoy the Seven Wonders of the Universe. The passengers no longer alighted on Riskar, but head conductor Captain Quell (now an amalgam of Carnival and Quell) described it over the loudspeaker while they remained aboard and the train passed through a canyon. The remainder of the draft was essentially the same as before.

The script was still very complex, and needed stripping back to essentials. Steven Moffat asked Jamie Mathieson for the simplest explanation of what the Foretold actually was. “A soldier from the war,” replied the writer, which meant the elimination of the background to the xenophobic aliens and also the introduction of elements such as the parchment.

By now, Paul Wilmshurst was starting to prepare for his work as the director of Block 4, and for *Mummy on the Orient Express* drew heavily from some *film noir* features, the work of director Alfred Hitchcock, but also some of the technicolour 1960s films based on the works of Jules Verne such as *Master of the World* and *Captain Nemo and the Underwater City*. Having lived in Cairo during his childhood, Wilmshurst had visited a lot of museums and was very familiar with

Right:
Clara goes exploring the Orient Express in her jim-jams.



the iconographies of the Egyptian mummification process.

By Thursday 27 March, Draft 4 was far closer to the finished programme, opening with the death of Miss Pitt (‘a sullen old lady in a wheelchair (covered in a shawl to hide its high-tech nature)’), witnessed by her daughter Maisie (‘long-suffering... 50’). The TARDIS now arrived after the pre-credits, with Clara ‘dressed as a twenties flapper’. Erasmus Such had been dropped and replaced by the train’s computer – Gus – and Dr Clarke was now omitted. The Doctor and Clara were no longer on holiday, but Clara was determined that this was to be her final journey. Clara now found Maisie breaking into Carriage 24, and when they became trapped Clara left a message on the Doctor’s answerphone aboard the TARDIS. At breakfast, the Doctor telephoned Clara who he believed had overslept in her cabin, and on discovering where she was trapped set about trying to break in, with Quell about to arrest him when a train guard died; all the material with the pyramid on Riskar and the air

Connections: Pre-AD proverb

► The Doctor’s observation that “my enemy’s enemy is my friend” derives from an ancient proverb, the earliest known version of which was found on a Sanskrit treatise concerning statecraft

believed to originate around the fourth century BC.



corridor around the *Orient Express* had been dropped. After the lounge turned into a lab, Moorhouse was the next victim and Clara and Maisie now found the progress reports on the other missing ships. Following the death of Quell, Maisie was the next to see the Foretold because of her delight at the death of her mother. The Doctor now took Maisie's grief to make himself a target and realised that the Foretold was a soldier, kept near to death for thousands of years. The Doctor rescued the scientists and Clara recovered on a beach where they both said goodbye to Maisie; Clara then decided that she needed somewhere better to visit for her "last hurrah".

In Draft 5 – dated Wednesday 9 April – Maisie was now younger ('30') with Miss Pitt as her grandmother. Clara's phone conversations with Danny were now introduced. Maisie's confessions to Clara and the Doctor's confrontation with Quell were fleshed out, along with the Doctor, Perkins and Moorhouse studying CCTV footage of the deaths. The Doctor's image as a stick insect on Clara's phone was

added. The element of other passengers being hard light holograms appeared along with the Doctor and Perkins realising that monitoring equipment was recording the deaths. The analysis of how the Foretold chose its victims was expanded, emphasising the illnesses and weaknesses, allowing the Doctor to use Maisie more clearly as bait and tricking the Gus computer into releasing her from the carriage to where train guards were waiting. Perkins was now aboard the TARDIS examining the drive stacks before turning down the Doctor's offer, and Clara now lied to the Doctor about Danny.

Connections: Incoming call

► Clara's use of a stick insect image for the Doctor's call alert echoes her comments where she described him in *Listen* [2014 – see Volume 77] as "a grey-haired stick insect".




Resequencing events

Later in April – following another draft of *Flatline* – Draft 6 of *Mummy* on the *Orient Express* saw changes to the dialogue between Maisie and Mrs Pitt and various other small refinements in exchanges between the characters (such as Moorhouse confessing how he always wanted to see a monster), as well as a little resequencing of events. Small changes included deleting the approach of the Foretold in the pre-credits as it passed 'a wall filled with framed sepia photographs depicting the history of the train' which included the parchment. There were minor dialogue changes such as the Doctor and Clara discussing the first death, the Doctor's chat with Moorhead, various speeches where Gus addressed the scientists, and the Doctor persuading Clara to let him use Maisie as bait. Omitted was Clara's comment from the details of the other ships that the crew of *The Shooting Star* attempted to mutiny and burn the parchment, while the forcefield

Left:

The Captain meets his mummy.





MUMMY ON THE OR

'MUMMY ON THE ORIENT EXPRESS
NEEDED TO FOCUS ON
THE DOCTOR/PETER CAPALDI.'

around the TARDIS was inserted. The Doctor's comments that Gus had been trying to lure him aboard the train with free tickets and phone calls were added. When the Doctor took on Maisie's guilt, he learnt that Mrs Pitt had poisoned her pony... and had Maisie and Clara pick up a silver tray to show him a reflection of the Foretold's back on which he saw khaki with cuneiform stencilling like on the scroll. The scene on the beach also had Maisie reiterating the freedom that the Doctor had given her. This effectively formed the Pre-Readthrough Draft on Monday 28 April and the Readthrough Draft on Tuesday 29 April.

I Am Writing For Doctor Who was the title of Jamie Mathieson's blog on Wednesday 30 April in which he announced his involvement with the show and how much his memories of Tom Baker's Doctor in the 1970s meant to him.

Frank Skinner

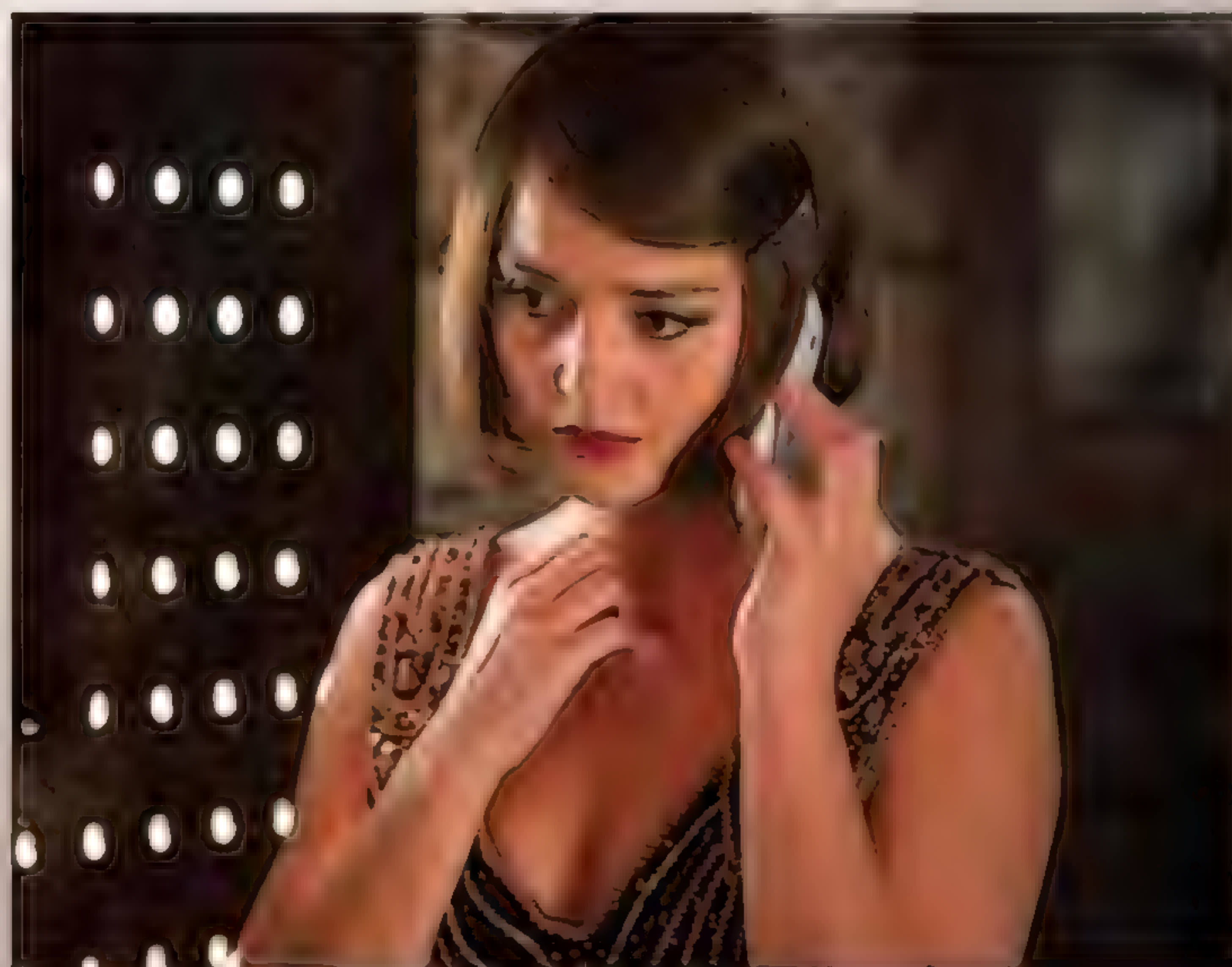
The main guest-star for *Mummy on the Orient Express* was West Bromwich-born comedian, actor and writer Frank Skinner who was cast as Perkins. Skinner's television career included hosting series such as *Fantasy Football League*, *The Frank Skinner Show*, *Baddiel & Skinner Unplugged* and *Room 101* as well as appearing in a couple of sitcoms, *Blue Heaven* and *Shane*. Born in 1957, former lecturer Skinner had also been a great fan of *Doctor Who* all his life (having seen the broadcast of *100,000 BC* [1963 – see Volume 1] in 1963 at the age of six), subscribed to *Doctor Who Magazine*, and had indicated in numerous interviews – including BBC One's *The Graham Norton Show* on Friday 4 January 2013 – how keen he was to appear in *Doctor Who*. Since then, he had taken part in Peter Davison's anniversary homage *The*

Five(ish) Doctors – Reboot and had recorded the Big Finish audio adventure *Dark Eyes 2* in September 2013.

Paul Wilmshurst had worked with Frank Skinner before in 1998 on a road trip called *A Little Bit of Elvis* and again a few years later with *Frank Skinner on Frank Skinner*; he felt that the role of Perkins could be perfect for the comedian. Skinner was experiencing his first visit to a branch of Nando's in Cardiff – where he was then touring in his stand-up show *Man in a Suit* on Friday 11 and Saturday 12 April – when he received a call from his agent offering him the part of Perkins.

Earlier that week on Tuesday 8 April, the *Radio Times* had run a feature to tie in with the BAFTA Audience Awards written by Frank Skinner entitled *Doctor Who: The Day of the Doctor: Why I Love It*. "It's no secret that Frank's been pitching vigorously to get into *Doctor Who* for a while," Steven Moffat told BBC Media. "He's been volunteering to be 'third monster on the left' as long as I've been in this job. But now... we finally have a part that can showcase all of Frank's famous wit and charm. Hopefully he'll get out of my garden now."

Below:
Clara calls for
a Time Lord.





Above:
Peaky Perkins.

Cast as Captain Quell was David Bamber whose television credits included appearances in *Call Me Mister*, *The Buddha of Suburbia*, *Pride and Prejudice* and *Rome*, as well as being the lead in Steven Moffat's school sitcom *Chalk*; in April 2005 he had recorded the Big Finish audio *The Council of Nicaea* and had subsequently featured in *The Four Doctors*. Playing Maisie was Daisy Beaumont who had appeared in Channel 4's *Star Stories*, the ITV sitcom *Mumbai Calling* and Canadian drama *The Border*.

Mrs Pitt was played by Janet Henfrey who had featured as Miss Hardaker in the *The Curse of Fenric* [1989 – see Volume 46]; since then, her television career had included the sitcom *As Time Goes By* and drama series *No Bananas* and in January 2014 she had recorded the Big Finish short story *An Eye for Murder*. Moorhouse was played by Christopher Villiers who had also made an earlier appearance in *Doctor Who* playing Hugh in *The King's Demons* [1983 – see Volume 37]; since then his television credits had included *Sweet Sixteen*, *Mansfield Park*, *Mog*, *We Are Seven*, *Faith in the Future*, *Mile High* and a stint in *Emmerdale*, and he too had recorded a Big Finish audio (*Absolution* in June 2007).

The readthrough for both *Mummy on the Orient Express* and *Kill the Moon* [2014 – see page 52] were scheduled for 6.30pm on Thursday 1 May and took place in GF68+69 at Roath Lock. In attendance, Jamie Mathieson was particularly delighted with the casting of Janet Henfrey who had made a striking appearance in the landmark 1986 BBC1 serial *The Singing Detective*. Also in the running for the part of Mrs Pitt had been Laura June Hudson, a regular in Channel 4's comedy/drama *Derek* who – as June Hudson – had been a BBC costume designer and who had worked extensively on *Doctor Who* from 1978 to 1981. Hudson had auditioned but the proposed recording date for Mrs Pitts' scenes clashed with a contracted period at the University of Redlands in California, where she was a visiting scholar.

66-second countdown

On stage in Reading on the readthrough night, Skinner was unable to attend, and nor were Christopher Villiers or David Bamber; as such, Jamie Mathieson was offered the chance to read the parts of either of these characters, drawing upon his six years' experience as a stand-up comic. Turning down these opportunities, he instead opted for the part of Gus. As a result of this, Paul Wilmshurst and Peter Bennett offered him the chance to record these lines of dialogue as a guide-track to be played onto the set. The writer did this on his laptop a few days later, but on playing his work back hated the sound of his voice and so informed the production team that he was declining. However, he then steeled himself, recorded the lines and submitted them to the Cardiff crew.

Following the readthrough, there was further discussion about the 66-second

countdown for the victims of the Foretold. Steven Moffat suggested that this could be emphasised with an in-vision clock on the screen counting the previous time. As such, Jamie Mathieson retimed some of this material, and subsequently made trims to some of the Doctor's speeches so that these elements were now played out in real time.

The casting of Frank Skinner in the episode was announced by the BBC on Friday 16 May. "I love this show," declared Skinner who since January had been touring with his stand-up show *Man in a Suit*, "I subscribe to *Doctor Who Magazine*, I've got a TARDIS ringtone, a five-foot cardboard Dalek in my bedroom and when I got the call saying they wanted me to read for the part, I was in the back of my tour bus watching episode three of *The Sensorites* [1964 – see Volume 3]. I am beyond excited." David Bamber, Daisy Beaumont, Janet Henfrey and Christopher Villiers were also confirmed as featuring in the episode's cast.

Commenting on his blog, Jamie Mathieson said that Skinner was a comedian who had inspired him, and so writing for him was "very cool"; he wrote how much he looked forward to meeting the guest-star and getting to know him. Concurrent with this announcement, the writer had been developing another draft of *Flatline* which had now progressed to the stage of readthrough draft.

Skinner discussed landing the role with

co-hosts Emily Dean and Alun Cochrane on his Absolute Radio show on Saturday 17 May, saying that he felt "like a competition winner" for getting a role he had begged for and having had to keep it a secret for four weeks. Jokingly – with reference to the 1989 serial *Survival* [see Volume 46] – he claimed of his part: "I've to dress as a [humanoid] cheetah and there's some horse-riding." He also noted that he would be a "bad dad" as he would be away working in Cardiff on his son Buzz's second birthday, having already missed Buzz's first steps because he had been at the BFI in London for a screening of *Remembrance of the Daleks* [1988 – see Volume 44] in July 2013.

Pink script revisions on Tuesday 20 May indicated that the song being performed aboard the train was now *Don't Stop Me*

Now, a popular tune written by Freddie Mercury and originally recorded by the British rock band Queen in August 1978 for the album *Jazz*.

"I really loved the song. I loved the idea of stripping the song back and doing a jazz version of it," commented Foxes.

Additions to the dialogue

– mainly by Steven Moffat – included the Doctor commenting on Clara's strange smile, Clara's comment about hatred, and her asking the Doctor if he would still come round for dinner. Changes to the final scene included

Clara asking the Doctor about why he lived the way he did, plus Clara's lie to the Doctor about her conversation with Danny. ■



Left:
The Foretold
wants you!

Production

The first couple of weeks on Block 4 of *Doctor Who*'s 2014 series were devoted almost exclusively to work on *Kill the Moon* - then being referred to by the hoax title of *Return to Sarn*. Preliminary recording on *Mummy on the Orient Express* began on Tuesday 20 May when the material of Danny talking to Clara on the phone was recorded from

8am at the Cardiff Bay Business Centre off Lewis Road in the Splott area of Cardiff. This completed Samuel Anderson's work for the block. Back at Roath Lock, costume fittings were conducted for supporting artists who would appear in the mummy episode while the rest of the day was spent recording for *Kill the Moon*.

Recording on the studio-heavy *Mummy on the Orient Express* began in earnest on

'RECORDING ON THE STUDIO-HEAVY MUMMY
ON THE ORIENT EXPRESS BEGAN IN
EARNEST ON THURSDAY 22 MAY.'



Thursday 22 (Day 12), the same day that blue script revisions made minor changes to some of the Doctor's breakfast dialogue. Recording was scheduled in Studio 2 from 7.30am to 7pm (the standard times for studio work) on the set of the laboratory from which the lounge had transformed in the later scenes of the episode. Work on the scenes of the Doctor using Maisie as a lure for the Foretold was recorded with

the BBC Interactive crew present to tape material for *Doctor Who Extra*. This was the first day on set for Frank Skinner who had been on stage in Nottingham the previous evening with his *Man in a Suit* show; he was joined by Daisy Beaumont as Maisie. The carriage set had been carefully constructed so that it could appear as a long carriage with two sides for shots down its length, or have one wall removed to perform

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various close-ups and tracking shots of characters moving along it. It could also be redressed quickly to appear as different compartments aboard the train.

Tall actor Jamie Hill was cast as the Foretold, having appeared – uncredited – as a Silent in *Closing Time* [2011 – see Volume 69], *The Wedding of River Song* [2011 – see Volume 70] and *The Time of the Doctor* [2013 – see Volume 75] (and the BBC *Doctor Who* Prom in 2013) as well as a pilgrim in *The Crimson Horror* [2013 – see Volume 74]. The Foretold's movement was carefully choreographed by Ailsa Berk, while its appearance was supervised by Dave Bonneywell of Millennium FX. Originally, the Millennium team had assumed that the *Doctor Who* production office would want to avoid the Hollywood clichés of a mummy and offered something more alien, but at the tone meeting were informed that the BBC wanted a traditional, 'old school' creature. Bonneywell had previously designed a mummy for the horror movie *Prisoners of the Sun* shot in 2006, and now promised Paul Wilmshurst the best and scariest mummy ever. Unlike much of Millennium's work, the Foretold required no prosthetics or mechanics. Bonneywell

Connections: The Seven Wonders of the Universe

► Names on prop signs created for the episode, were The Fortress of Riskar, The Titans of Mereosh, The Walking Woods, Catacombs of the Whispering Dead, The Hanging Lands of Ariam, Echoland Hollow and The Diamond Falls.



worked with Rita Anjos, Kevin Campion, Lisa Parker, Claire Green and Reza Karim to create a suit worn by Jamie Hill which comprised foam latex elements for head, hands, feet (all built on casts taken from Hill) and chest which had been sculpted specially in fibreglass and were attached to a Lycra undersuit painted with a bandage effect to give a multi-layer effect. Plastic ribs were added and the body then wrapped in bandages, with



torn fragments of an authentic World War II British army jacket to emphasise the military origins. False teeth were added to the foam face to allow the mouth to open, and clumps of hair attached to the lycra hood. Dressed with dirt, dust, fake dried blood and latex to create a leathery texture, the finished effect caused Peter Capaldi to exclaim: "That's the best mummy ever!"

Two units were at work on Friday 23. A second crew performed pick-ups for earlier episodes while the main unit continued with *Mummy on the Orient Express* in Studio 2. The day began by completing the scene in which the Doctor faced the Foretold. Following this, Jenna Coleman was released to perform ADR work on earlier episodes at Cranc's post-production facility in Cardiff.



The crew then began work on the earlier sequence of the imprisoned group determining the weaknesses of the potential victims, and the Foretold being seen by Quell; this was David Bamber's first day on set. The Interactive team was again present, and white background photographs were taken during the day of Maisie and the Foretold. The same day, teaser trailers announcing 'The New Doctor Lands This August' were released by the BBC. Jamie Mathieson was also now getting the rushes of the first scenes to be recorded... and delighted to hear his own voice as that of Gus after all!

After the weekend, the only exterior location recording for the episode took place from 8.30am on Monday 26. The BBC crew went out to the rocky area of

Aberthaw beach at Limpert Bay near to Aberthaw Power Station in the Vale of Glamorgan; this had previously been seen in *Last of the Time Lords* [2007 – see Volume 56] and was now the stretch of coast on which the Doctor explained to Clara how they escaped the doomed train while Maisie collected driftwood. Meanwhile, there were more costume fittings for the supporting artists from 9am back at Roath Lock. With the location sequence completed, the team returned to Roath Lock to record material on the standing TARDIS set for *Kill the Moon*. Work for the day was again covered by BBC Interactive.

"Last hurrah"

Tuesday 27 found the team back in Studio 2 at Roath Lock, with BBC Interactive again present to cover the day's work which commenced in the period lounge-car set. Because Foxes would only be present on set for a single day (scheduled around her tour based around her album *Glorious*), supporting artist Nicola Crees doubled as the train's singer for recording which comprised Maisie's confrontation with the Doctor and Quell's intervention. The team then moved to Studio 3 where the storage car and corridor sets had been constructed; recording then continued with the TARDIS' arrival and the two time travellers toasting their "last hurrah". Photographs of the Doctor and Clara in their period costumes were taken during the day, along with a shot of Chester Durrant who played the ill-fated guard and whose image was needed for the scene in which the scientists analysed the victims.

Work on Block 5 – comprising *Flatline* – began with a separate unit on Wednesday 28 May and required the presence of Peter Capaldi on the TARDIS set from 9.30am.

Left:
"That's the best mummy ever!"

The Block 4 unit began with the sequence in the corridor and the Doctor's room of the TARDIS pair missing each other, after which the lead actor was released. Interactive was again present for the day's work which then moved back to the lounge car and covered the performance of *Don't Stop Me Now* by Foxes. Series composer Murray Gold produced a jazz band arrangement of *Don't Stop Me Now* which was recorded by a small jazz ensemble at AIR Studios which he conducted. "On set of something very exciting today! And wearing a black wig, feels weird," Instagrammed Foxes, showing herself in the black wig she was wearing for her *Doctor Who* performance. "Got the most ridiculous news for you all coming soon..." she tweeted to her followers. The crew then moved back from Studio 2 to

Studio 3 for Clara's telephone conversation with Danny in her berth aboard the train, after which the focus was on the corridor and baggage sections for Maisie being followed by Clara to Carriage 24, and also CCTV footage of passengers moving along the train.

From Thursday 29, Jenna Coleman focused on work for *Flatline*, while Peter Capaldi was free to return to work with Paul Wilmshurst's team. At the start of the day, white background photographs were taken of the Doctor and Perkins, and Interactive was again present when work began in the Doctor's cabin for the Time Lord talking to himself. After this, recording continued in Studio 3 with Quell believing that the Doctor's psychic paper meant he was a mystery shopper. The final sequence of the day was back in

Below:

Fellow *Doctor Who* fans Peter Capaldi and Frank Skinner share a laugh on set.





Studio 2 on the lab version of the lounge set and saw stunt co-ordinator Crispin Layfield supervising Quell's attempts to halt the Foretold's advance on him as the being reached through the Doctor's face. Originally, Frank Skinner had been due to appear in *Man in a Suit* at Sheffield City Hall that evening, but this had been rescheduled to November and the second part of the tour.

Foxes in the TARDIS

Meanwhile, on Thursday 29 BBC Media formally announced Foxes' work on the series confirming that she would be performing 'a track' in the new series. Steven Moffat added: "We are completely thrilled that the amazingly talented Foxes is joining us on board... well, you'll see. Let's just say, the Doctor is finally catching up on his phone calls." The singer joined Radio 1 DJ Nick Grimshaw on the *Breakfast Show* at 8.10am, saying of her first acting role: "I'm going to be in an episode of *Doctor Who*... Isn't that mental? I filmed it yesterday. It feels mental because it's such an iconic show... And I got to go into the TARDIS which was exciting."

Keeping to schedule, the team wrapped early for the weekend after another day

on Studio 2's transformed lounge/lab set on Friday 30. The day was spent on the middle part of the sequence where the scientists were welcomed to the lab by Gus and Quell attempted to dispose of the parchment. A photograph of Christopher Villiers as Professor Moorhouse was also taken for the later scene in which the victims were analysed, with Crispin Layfield supervising the action moves and Ailsa Berk again helping to arrange the movement of the Foretold.

Over the weekend, Frank Skinner had performances of *Man in a Suit* scheduled in Watford and Brighton. He was back on set at Roath Lock on Monday 2 June where work began in Studio 3 with the sequence of the Doctor being apprehended outside Carriage 24 by Quell and his guards. The crew then moved back to Studio 2 to record various insert shots on the lab set along with sequences of the Doctor talking to the scientists, taking Clara's call, and then seeing the fate of the kitchen

Connections: Nose for trouble

► The Doctor describes his profession as "Nosy Parker", a phrase applied to a prying individual which first appears in the May 1890 edition of the *Belgravia Magazine* edited by novelist Mary Elizabeth Braddon.



Left:

"Don't stop me now, I'm having such a good time."

Below:

Girl time.



MUMMY ON THE ORIENT EXPRESS

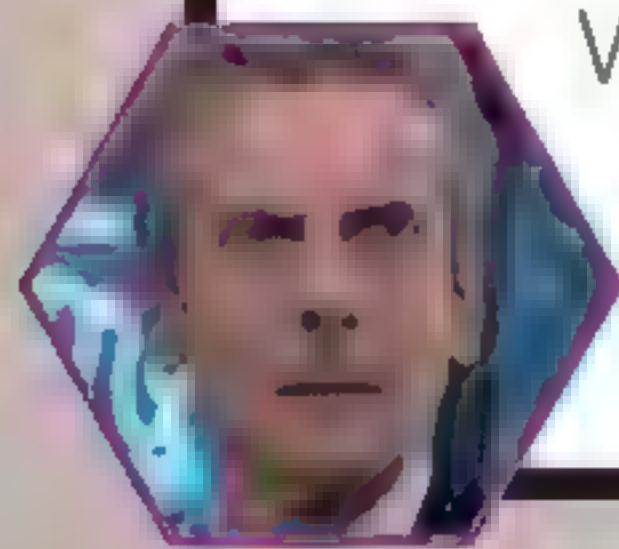
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'THE FORETOLD'S MOVEMENT WAS CAREFULLY CHOREOGRAPHED BY AILSA BERK, WHILE ITS APPEARANCE WAS SUPERVISED BY DAVE BONNEYWELL OF MILLENNIUM FX.'



Connections: The two-thousand-year-old man

► Clara refers to the Doctor by the same appellation as a character played by Mel Brooks in a 1961 series of improvised comedy sketches with Carl Reiner. Her comment ties in with the Doctor's comment in *Deep Breath* [2014 – see Volume 76] that he was over two thousand years old.



staff. White background shots of Peter Capaldi and Christopher Villiers were also taken during the day.

Work continued to be swift on Tuesday 3 when Interactive was present in Studio 3 for scenes of the Doctor facing Quell in the latter's office, scenes of the Doctor and Perkins in the engineer's repair shop, and some insert shots of candles and the parchment. The same day, Foxes attended the *Glamour Women of the Year* Awards at Berkeley Square

Gardens in London and spoke about her *Doctor Who* experience, hinting that the track she was to perform on the series might be released commercially. The singer also indicated that she was not being tempted into acting: "I am going to stick to

singing for a while. Because it's *Doctor Who*, I'm like sod it. It's fine."

The Doctor's discussion with Moorhouse about the *Foretold* concluded Christopher Villiers' work on the episode on Wednesday 4, with the Interactive team again present in Studio 2. Peter Capaldi suggested the idea of the Doctor offering Moorhouse a jelly baby from a cigarette case; these had been a favourite of the Doctor's since *The Three Doctors* [1972/3 – see Volume 19] and were particularly associated with the Fourth Doctor played by Tom Baker. The death of the crazed guard was also recorded, along with the transformation of the lounge into the lab and some close-ups of Perkins on the lab set; Crispin Layfield was present to supervise the guard's demise, and also on set was series composer Murray Gold. Following the day's work, the cast and crew enjoyed a get-together at the Terra Nova bar in Cardiff's Mermaid Bay. Frank Skinner

Right:

The Doctor offers Perkins a place in the TARDIS.





was now clear to complete the first stage of his *Man in a Suit* tour, appearing at the Manchester Apollo on Thursday 5 and Friday 6 before signing off in Leicester Square on Saturday 7.

Carriage 24

Green script revisions were made on Thursday 5, extending Maisie asking Clara about the Doctor and their later discussion with reference to *Kill the Moon*. The first part of the day was spent on TARDIS scenes for *Kill the Moon*, with the empty set also featuring for a scene of Clara's phone message to the Doctor, with Peter Capaldi having recorded the Doctor's voicemail greeting at the start of the day. The crew then moved to Studio 3 for greenscreen effects shots including the kitchen staff and their utensils seen floating in space outside the lab.

While Peter Capaldi recorded the bulk of the Doctor's TARDIS scenes for *Flatline* on Friday 6, Jenna Coleman returned to *Mummy on the Orient Express* and joined Daisy Beaumont to record all the scenes of Clara and Maisie in Carriage 24 in Studio 3, with the Interactive camera again capturing their work.

The final week on the block began on Monday 9 with the completion of the scenes in Carriage 24 scheduled first.

BBC Interactive took the chance to interview Daisy Beaumont and Frank Skinner, with Benjamin Cook in attendance to report for *Doctor Who Magazine*, and Jamie Mathieson also present to see his script being made. The TARDIS scene in which Perkins turned down the Doctor's offer was

Above: Preparing for a close-up with David Bamber and Frank Skinner.

Connections: Mystery shopper

► The Doctor again uses his psychic paper – introduced in *The End of the World* [2005 – see Volume 48] – to justify his unauthorised presence aboard the *Orient Express*.



MUMMY ON THE ORIENT

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'FRANK SKINNER DESCRIBED HIS
EXPERIENCE AS "LIKE WATCHING
DOCTOR WHO LIVE".'

then recorded, with Skinner asking Paul Wilmshurst if time also allowed them to record a version of the scene where the engineer accepted and joined the TARDIS team... The crew then moved back to Studio 3 to record the scene of the Doctor and Perkins sussing each other out in the corridor and inserts of the holographic passengers vanishing. Insert shots of Clara's phone and the paperwork found in Carriage 24 were also completed. This concluded Frank Skinner's work, leaving the comedian very excited, describing his experience as "like watching *Doctor Who* live". During the shoot while staying away from his family he had enjoyed watching the whole of two old *Doctor Who* stories: *The War Games* [1969 – see Volume 14] and *Colony in Space* [1971 – see Volume 17].

On Tuesday 10, *Radio Times* revealed that Peter Capaldi had written a school report for the Doctor to aid the Cecily's Fund educational charity; the forthcoming *Doctor Who* World Tour to launch the new series was also announced. Back at Roath Lock the block concluded with Interactive and Jamie Mathieson again present for recording which did not require either of



Left:
1920s-style
Clara.

the show's leads. The first part of the day in Studio 2 covered the demise of Mrs Pitt in the dining car; this was also recorded as CCTV footage, as was the death of the chef in the kitchen and freezer which was then recorded in Studio 3. Photographs of Mrs Pitt and the doomed chef were also taken for the lab scene where the victims came under scrutiny, while a second unit had recorded close-ups of a frozen chef during the morning. As with several other sequences in the episode, different point-of-view shots were recorded for the Foretold's attack; those seen by Mrs Pitt included the creature, whereas the being was absent from the perspective of others. Other scenes had also been recorded for later playback onto monitor screens. ■

PRODUCTION

Tue 20 May 14 The Power House, Unit G, Cardiff Bay Business Centre, Splott, Cardiff (Danny's House – Lounge)

Thu 22–Fri 23 May 14 BBC Roath Lock: Studio 2 (*Orient Express* – Lounge – Now Lab)

Mon 26 May 14 Limpert Bay, The Leys, Gileston Near Aberthaw, Vale of Glamorgan (Alien Planet – Beach – TARDIS)

Tue 27 May 14 BBC Roath Lock: Studio 2 (*Orient Express* – Lounge Car); Studio 3 (*Orient Express* – Storage Car/Corridor)

Wed 28 May 14 BBC Roath Lock: Studio

3 (*Orient Express* – Corridor/Doctor's Room/Clara's Room/Baggage/Door to Carriage 24/Storage Car); Studio 2 (*Orient Express* – Lounge Car)

Thu 29 May 14 BBC Roath Lock: Studio 3 (*Orient Express* – The Doctor's Room/Corridor); Studio 2 (*Orient Express* – Lounge – Now Lab)

Fri 30 May 14 BBC Roath Lock: Studio 2 (*Orient Express* – Lounge – Now Lab)

Mon 2 Jun 14 BBC Roath Lock: Studio 3 (*Orient Express* – Door to Carriage 24); Studio 2 (*Orient Express* – Lounge – Now Lab)

Tue 3 Jun 14 BBC Roath Lock: Studio 3

(*Orient Express* – Office/Repair Shop)

Wed 4 Jun 14 BBC Roath Lock: Studio 2 (*Orient Express* – Lounge Car)

Thu 5 Jun 14 BBC Roath Lock: Studio 4 (TARDIS); Studio 3 (*Orient Express* – Lounge – Looking Out)

Fri 6 Jun 14 BBC Roath Lock: Studio 3 (*Orient Express* – Carriage 24)

Mon 9 Jun 14 BBC Roath Lock: Studio 3 (*Orient Express* – Carriage 24/Corridor); Studio 4 (TARDIS)

Tue 10 Jun 14 BBC Roath Lock: Studio 2 (*Orient Express* – Dining Carriage); Studio 3 (*Orient Express* – Kitchen/Walk-in Freezer)

Post-production

CGI work on *Mummy on the Orient Express* included all the train exteriors and effects such as the forcefield around the TARDIS, the Foretold walking through the Doctor, and the disintegration of the Foretold. The 66-second countdown was added in the lower left or right corners of the screen to time the demise of the Foretold's victims.

The voice of Gus was recorded by Scots actor and comedian John Sessions who was initially known for his stage work but also featured on the improvisation show *Whose Line Is It Anyway?* as well as starring

in one-man TV shows like *John Sessions' Tall Tales* and *John Sessions' Likely Stories*. Aside from TV acting credits such as *Porterhouse Blue* and *Gormenghast*, he had also worked on audio versions of *Doctor Who* before including the 2002 online adventure *Death Comes to Time*, and had recorded two Big Finish projects: *My Own Private Wolfgang* in 2007 and *Castle of Fear* in 2009.

Various trims were made to bring the episode down to the required length. In the opening sequence, after Maisie said that she couldn't see the person her mum/gran saw in fancy dress, Mrs Pitt continued to complain: "And this soup is cold. We're

'PHOTOGRAPHS OF THE DOCTOR AND CLARA IN THEIR PERIOD COSTUMES WERE TAKEN ON TUESDAY 27 MAY.'

too far from the kitchen." "If you recall, Mamma, you asked to move away from the kitchens because of the noise," reminded Maisie. "Oh, so this is my fault is it?" asked the old woman. "Of course not, Mamma. I'm sorry I..." began Maisie as Mrs Pitt complained to the maitre'd that the strange figure was "putting me off my soup". Maisie's request for a doctor was added in dubbing.

After talking of the attention to detail aboard the *Orient Express*, when the Doctor heard the Queen song being sung jazz-style, he conceded: "Tiny bit out, now and then. I'll make a list of the mistakes, they'll

appreciate that." As Clara said that this was a good trip to end on, they failed to see that further down the carriage a guard was wheeling Mrs Pitt's empty wheelchair out with the tearful Maisie following.

When Danny gave advice over the phone to Clara, he advised her regarding the Doctor: "Turn him into a Greg." "A what? Who's Greg?" asked Clara. Danny explained: "My best mate at school. But he emigrated to Spain when I was 16. Now we meet up maybe once a year. We have a nice dinner and a catch-up. And we have absolutely nothing in common."

Nodding, Clara replied: “The Doctor will come to dinner.” When Clara knocked on the door of the Doctor’s cabin, it swung open and revealed the still-made bed, which annoyed her.

Following the Doctor’s conversation with Moorhead, there was a short scene aboard the TARDIS with the phone ringing on the console. After a few rings, the Doctor’s voice was heard: “You’ve reached the Doctor. Please leave a message after the beep. Beep!” Clara’s voice came through: “Doctor. It’s Clara. If you get this, come quickly. We’re trapped in Carriage 24.”

After the Doctor lost his temper with the officious Quell in his office and turned to leave in disgust, the Captain asked desperately: “What would you have me do?” Stopping on the threshold, the Time Lord replied: “Your job. Failing that: stay out of my way.” As the Doctor exited, the crushed Quell knocked back his Scotch.

Trapped in Carriage 24, when Maisie asked Clara what her “good times” with the Doctor were like, she also asked: “Is that why you’re stopping?” “It’s a long story,” replied Clara, shaking her head, “And not exactly a fairy tale.” “The best fairy tales never are. How did you meet?” asked Maisie. “Could we possibly talk about something else?” countered the teacher. “We could, yes, of course we could,” began Maisie, continuing a moment later. “But I bet we don’t.” The women looked at each other as Maisie prompted: “Once upon a time?”

Studying the CCTV footage, Moorhouse originally commented: “In all the accounts there any aren’t mentions of Achilles heels. Any weapon used on the Foretold has no effect”; this was changed in dubbing. Back in Carriage 24, the next scene with Maisie and Clara opened with Maisie saying: “He sounds awful... I don’t think, however long



I live, I shall ever meet anyone as awful as that.” Detecting the sadness in Maisie’s voice, Clara commented: “Lucky you. You heard that bit about the Moon, yeah?” This is what Maisie was referring to when saying that the Doctor was wrong and arrogant. When the Doctor later phoned Clara and told her that bad food on trains was traditional, he originally added: “I want congealed egg nightmare and toast you could shave with and I want it now!”

When Quell admitted to needing the Doctor’s help, the Time Lord revealed that he had already undone his handcuffs and tossed them to a bewildered guard. After the Doctor told the passengers that somebody had selected them as an analysis team, Moorhouse protested: “Doctor,



Doctor to himself. "If you are unhappy with my response, you may wish to contact customer services," offered Gus.

After the Doctor pondered on how the scientists were supposed to study a creature of unknown species that they couldn't see, he added: "I mean 'a mummy in bandages' is hardly a classification." "Apparently human," added Moorhouse to the end of his description. "Exactly! That's just the kind of thing we need to know," replied the Doctor, not realising that Moorhouse was carrying on, breathing heavily: "Looks injured. Favouring right leg." When Moorhouse described the Foretold as "a man in bandages, I don't know what else I can..." the Doctor asked: "Whole? Ragged?" When the Doctor urged Moorhouse not to waste the chance, the professor declared: "I call for parley! I wish to delay my death!"

Analysis of the Foretold

After the Doctor had told the scientists that they needed to get to work, while the train lay dead and drifting, the team studied and scanned the bodies of the guard and Moorhouse. The Doctor moved from one specialist (one of whom was weeping) to another, saying: "Check the brains for hallucinogens. I want to rule that out. And scan the visual cortex. And you! If you're going to cry, do it quietly. It's very distracting." Moving to look at the scroll mounted on the wall, the Doctor pondered: "And what is it about this... that keeps it coming back?" Turning to the others, he announced: "Okay. New project. Why is this important? The Foretold certainly thinks it is. I want full spectrum analysis, every scanner on it, any possible interpretation of these symbols." "I am afraid analysing the artefact is not part of your assignment," advised Gus.

Left:

Perkins proves himself a worthy companion for the Doctor.

I hardly think so. I won my ticket in a very exclusive company raffle. Are you suggesting it was rigged?" "Hands up: who here won their ticket?" asked the Doctor. A couple of hands went up, and the Time Lord continued: "Or were given their ticket by... their boss... or a friend or a mysterious benefactor..." All the hands went up as the Doctor starred at the CCTV camera which he then started to address.

After Gus addressed the scientists, Captain Quell asked: "Who gave you this mission? Who programmed you?" "That information has unfortunately been wiped from my memory," replied the computer system. "Of course it has. Plausible deniability," ruminated the

MUMMY ON THE ORIE

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Above:
Off on one
"last hurrah"!

"Well tough. As someone currently facing certain death, I say that it is," retorted the Time Lord as the scientists brought their scanners over to the parchment. "Please return to analysis of the Foretold," requested Gus. "Or what? What are you going to do to us? Send in a monster to pick us off one by one?" asked the Doctor with scorn. The Gus indicator switched to a red 'thumbs down' as the computer warned: "If you do not return to analysis of the Foretold steps will be..." At this moment, Clara phoned and the Doctor interrupted, saying: "Sorry. Got to take this..."

After the scientists saw the fate of the kitchen staff, Gus' monitor turned green 'thumbs up' and the Doctor asked "Why?" as whiteboards slid across the windows. As the Doctor said that he wanted full histories on all the victims, he added, "Social," and asked, "I take it studying the victims is allowed?" "It certainly is!" said Gus.

Pondering the victims, Perkins believed that the choices were random because the chef was young and fit. The Doctor turned away to the scroll and noticed that somebody had lit a small candle beneath it, and next to it were placed some credit card-sized pieces of plastic and a jewelled brooch. "What is this?" demanded an incensed Doctor. "Just a little memorial. For the dead," explained Perkins. Picking up some of the plastic chips, the Doctor stated: "No. It's not. It's a shrine. It's an offering. Do you really think you can barter with this thing? Pray to it?" Some of the scientists looked ashamed, and Perkins asked: "How do you know that we can't?" Rounding on him, the Doctor replied: "Oh for – you're an engineer. Act like one. All of you. You're scientists. Superstition like this is beneath you." "So science and spirituality are what? Mutually exclusive?" asked the engineer. "This is no spirit, I can guarantee you that," assured the Doctor. "How? How can you possibly know..."

began Perkins. “Because they never are,” replied the Time Lord. “I have been alive... a very long time. And I have yet to meet a ghost or a God that didn’t turn out to be... I don’t know – sentient gas. Or technology masquerading as magic. This is no demon. Or ghost. Or curse. It is real. And I will show you it.” Later in the scene, when Quell explained that the guard had synthetic lungs, he added: “Replacement after cancer.”

When the doomed Quell commented that the Foretold had teleported away, he added: “Definite energy discharge. Like an underwater shimmer...” As the creature appeared behind him, he said: “It’s teleporting again. Short hops. Closing the distance... Better than [dying in] some home.”

As the Doctor confronted the Foretold, he originally commented: “People rarely get this close, for good reason.” As he deduced the nature of the spectre, the Doctor pondered on the importance of the tattered cloth (“Over and over. Why does

that ring a bell?”), that it was wounded (“Near death”) and the tech would not let the war end (“Keeps you fighting to defend the flag”). After the Doctor had solved the mystery and Gus had thanked him for his efforts, the computer added: “Your findings and the harvested technology will be forwarded onto the interested parties.” “Glad to be of service. So what’s our reward?” asked the Doctor as the Gus icon went ‘thumbs down’ and the system indicated that there would be no survivors: “To end your lives, but preserve your findings... Please be sure to fill out one of our customer service questionnaires before you expire.” “Now I’m going to mark them up for the ambience, but mark them down for all the death. What do you think?” said the Doctor to Clara who replied, “Hilarious.”

“He saved me”

At the end of the scene between the Doctor and Clara on the beach, Maisie approached through the dunes, carrying driftwood for the fire. She smiled at seeing Clara awake, and the teacher stood and went to meet her asking: “Hey. You okay?” “I’m alive. Thanks to him,” replied Maisie. “You’re welcome. I’m just going to go and er...” said the Doctor, rolling his eyes and entering the TARDIS. “You told me he could save me. And he did,” said Maisie when she was alone with Clara. “Yes he did, didn’t he?” smiled the teacher. “And he’s saved me in other ways. All my grief and pain and sadness. He took it all. For good. I’m free,” smiled Maisie in return, causing Clara to look at the TARDIS in thought. When Clara spoke to Danny, the maths teacher asked her of the Doctor: “Is he a ‘Greg’?” As she lied to her boyfriend, Clara agreed: “I’ve Gregged him.” ■

Left:

Maisie’s bill has come to more than she thought it would.



Publicity

» “It was exciting. I was literally running around set fangirling and being generally embarrassing,” Foxes recalled of her *Doctor Who* experience on Radio 1’s *Newsbeat* at T in the Park at Balado near Kinross on Friday 11 July. The singer also commented on the episode when appearing on ITV’s *Lorraine* on Wednesday 1 August.

» At the preview screening of *Deep Breath* [2014 – see Volume 76] on Thursday 7 August, executive producer Brian Minchin told Jamie Mathieson that the scary nature of *Mummy on the Orient Express* meant that the episode might have to be broadcast in a later slot, and that they had experienced problems getting shots of the Foretold into the series trailer.

» *Doctor Who Magazine* issue 478 was released on Thursday 18 September and featured a preview of *Mummy on the Orient Express* with interview comments from Jamie Mathieson.

» A 20” trailer for *Mummy on the Orient Express* was released by the BBC on Monday 6 October with the tagline, ‘There’s a monster on this train...’ The same day, Peter Capaldi attended the *Daily Mirror* 2014 Pride of Britain Awards at the Grosvenor House Hotel, paying tribute to 11-year-old “honorary Time Lord” Jack Mackay who sustained terrible injuries to his arm and face when saving his mother and eight-month-old baby brother from a dangerous bull mastiff. “Jack, the news of your kind has spread all

Right:
The Doctor
meets Perkins.





across the galaxy,” declared the actor. This ceremony was shown on ITV on the evening of Tuesday 7, while during the afternoon former Doctor Sylvester McCoy had appeared on Radio Scotland’s *The Culture Show* and delivered his verdict on Peter Capaldi’s new Doctor: “Aye, great!”

- » The *Radio Times* promoted *Mummy on the Orient Express* on Tuesday 7, citing it as a *Saturday Choice* in which Patrick Mulkern noted that the episode ‘promises much and for the most part delivers.’ Colour shots of Frank Skinner as Perkins accompanied this and the programme billing. Elsewhere in the magazine, the *Feedback* section carried comments about the new series. ‘This Doctor seems angry and offensive and even, inexplicably, to dislike the human race,’ wrote Ruth Kidson of Saltdean. ‘Sadly, until he regenerates again,

I shan’t be watching again.’ Paul Harris of Ashford was concerned about the scheduling of *Doctor Who* and *Strictly Come Dancing* which his family watched together, asking: ‘So why put them on so they’ll finish, or even worse start, after children’s bedtimes?’

- » Thursday 9 saw the release of both the 1’32” preview clip *66 Seconds* which unveiled the opening of the episode and also a 1’00” *Introduction to Mummy on the Orient Express* with comments from Peter Capaldi and Steven Moffat. A 1’25” clip of Foxes talking about her work on the instalment from *Doctor Who Extra* was released on Friday 10.

- » On the morning of broadcast, Frank Skinner discussed with Emily Dean and Steve Hall his worry about letting the series down on his Absolute Radio show and how he was having a family gathering to view the episode that night; he also recalled how he had said his ambition had been to appear in *Doctor Who* during the edition of Saturday 10 November 2012. The *Daily Mail* ran the story *Skinner relishing Doctor Who role* that day, quoting the comedian: “Since I did *Doctor Who* I’ve spent many an hour fretting about my performance, whether it was good enough. Now we get closer I’m thinking ‘oh I couldn’t care – I’m in it’. So my excitement has overtaken my personal dignity. That hasn’t happened for years.” Foxes then chatted to Graham Norton on his Radio 2 show from noon, discussing her career and how she became involved with *Doctor Who*; this was followed by her full performance of *Don’t Stop Me Now*.

Left:
Professor
Moorhouse
tries not
to panic.

Broadcast

► Introduced by the BBC One ident of the Doctor breaking in on the Dalek attacking the caped cyclists, *Mummy on the Orient Express* was scheduled for the slightly later time of 8.35pm on Saturday 11 October, running against *The X Factor* on ITV; the actual transmission time of 8.37pm made it the latest broadcast episode of *Doctor Who* at that time. Nevertheless, the episode received the highest rating and chart position for several weeks, and was the third-most-watched show of

Below:
Hanging on
the telephone.



the day behind *Strictly Come Dancing* and *The X Factor*.

► Following the episode's broadcast, the corresponding 10'29" edition of *Doctor Who Extra* was made available online and on the BBC Red Button service and could be seen through to Sunday morning as well as various times on Sunday 12 and Friday 17. A specially edited 3'22" video of *Don't Stop Me Now* was also made available, illustrated with clips from the broadcast and forthcoming episodes of the run. BBC Three repeated *Mummy on the Orient Express* at 8.15pm on Sunday 12 where it attracted an audience of around 200,000. There was then a signed repeat at 1.50am on BBC Two on Thursday 16.

► 'So good I sat through it twice' was Graham Kibble-White's accolade to the instalment in *Doctor Who Magazine* as he allowed his excitement with the story to overcome most of his concerns and instead celebrated the 'rehabilitation of the Doctor', Murray Gold's score and the performances of the guest artists.

► Foxes subsequently performed her version of *Don't Stop Me Now* at the Radio 2 session for the 500 Words Final on Friday 27 May 2016.

► Frank Skinner's association with *Doctor Who* was to continue in various forms. On Friday 24 October, it was announced that he would be hosting



a special BBC Worldwide fan event at the Ham Yard Hotel, Soho to launch the DVD and Blu-ray of Series 8 on Monday 17 November. “When they asked me to host this event I was over the moon,” said Frank. “Luckily the space-dragon incubation period is such that I was in no real danger.

I have so many questions I want to ask and, when we’re all talked out, I’m planning to finish off by crowd-surfing for 10 to 15 minutes, dressed as Chief Engineer Perkins.” At his “dream panel”, Frank spoke to Peter Capaldi, Jenna Coleman, Steven Moffat, Michelle Gomez and Samuel Anderson.

Above:
Partners
in crime.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Mummy on the Orient Express	Saturday 11 October 2014	8.35pm-9.20pm	BBC One	46'31"	7.11 (13th)	85

REPEAT TRANSMISSIONS (BBC Two)

Mummy on the Orient Express	Thursday 16 October 2014	1.50am-2.35am ¹	BBC Two	46'31"	-	-
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¹ Signed repeat

Merchandise

Right:

Foxes performs *Don't Stop Me Now* on the DVD extras.

Middle right:

Eaglemoss' figurine of the Foretold.

Below:

Character Options' figure of the Foretold.

Mummy on the Orient Express was included on *Doctor Who – The Complete Eighth Series* DVD/Blu-ray box set from BBC Worldwide on 24 November 2014.


As well as behind-the-scenes featurettes and documentaries, the special features included Foxes' *Don't Stop Me Now* music video of the song which was heard in the episode.

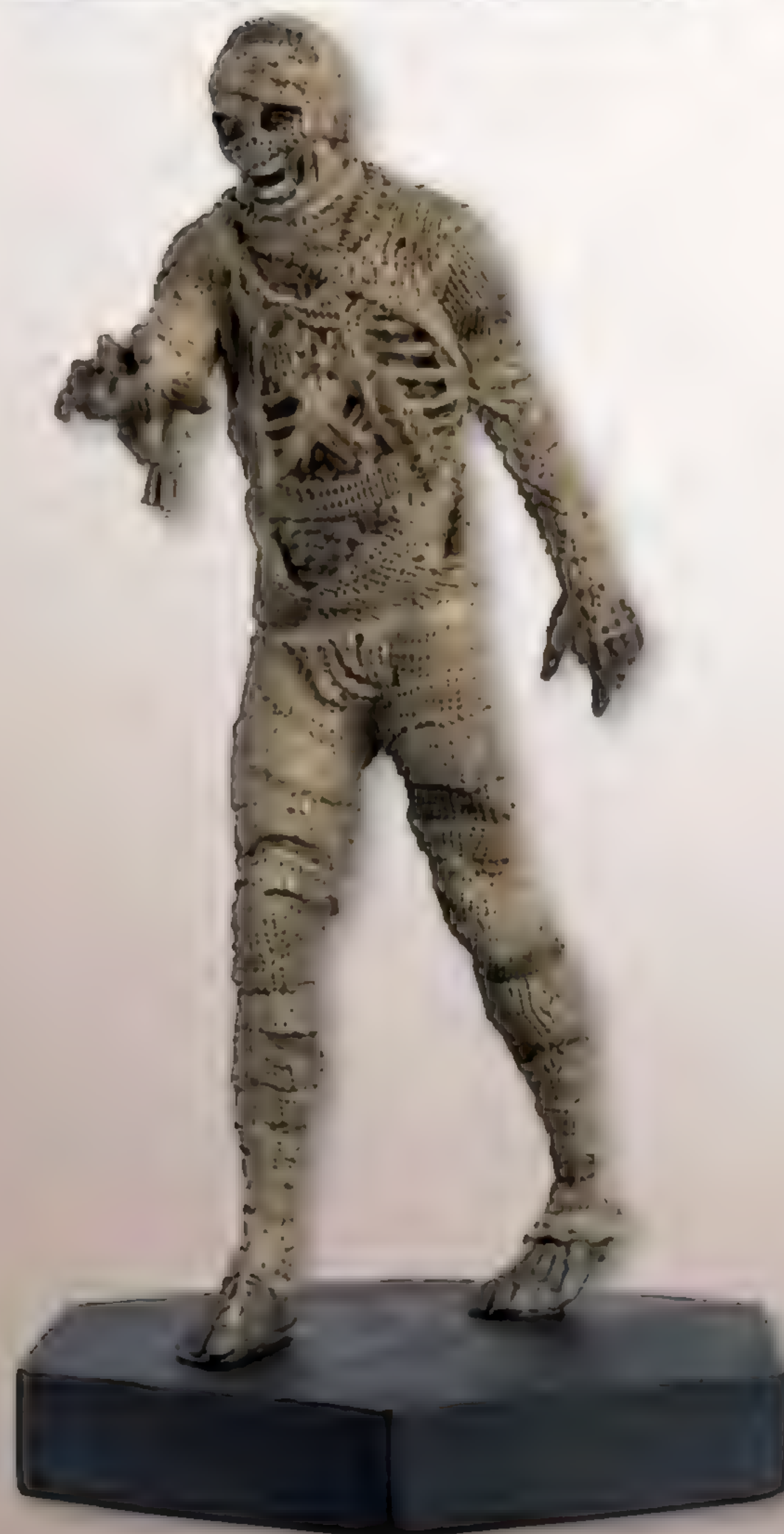
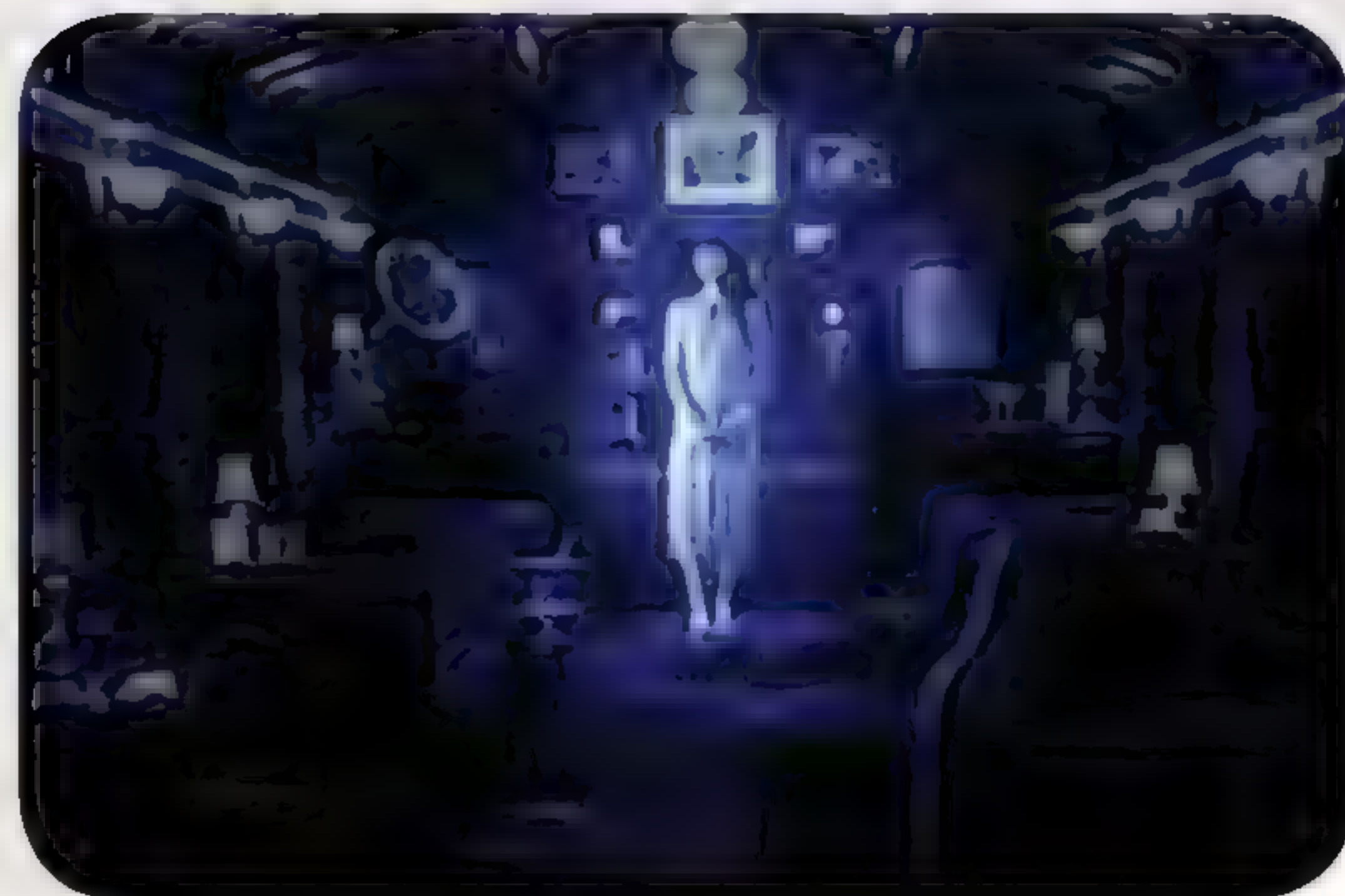
Five music cues from the episode featured on the *Doctor Who: Series 8* soundtrack, released by Silva Screen in May 2015.

Character Options issued a 3.75" action figure of the Foretold in March 2015. A

Foretold figurine was also included in issue 54 of the *Doctor Who Figurine Collection*, published by Eaglemoss in September 2015.

In October 2014, Big Chief Studios issued *Mummy on the Orient Express* art prints by Stuart Manning. A Series 8 collectors' edition of this art set of retro-style posters was also available. They came packaged in

a bespoke string-and-washer envelope, along with a certificate of authenticity. 



Opposite:

Stuart Manning's art print.

Peter
CAPALDI

Jenna
COLEMAN

Frank
SKINNER

MUMMY *on the* ORIENT EXPRESS

*All who gaze
upon the
MUMMY
shall DIE!*

DOCTOR WHO

BBC WALES PRESENTS PETER CAPALDI JENNA COLEMAN "DOCTOR WHO - MUMMY ON THE ORIENT EXPRESS" FRANK SKINNER DAVID BAMBER JOHN SESSIONS DAISY BEAUMONT
ANDY PRYOR COG CLAIRE PRITCHARD-JONES HOWARD BURDEN MICHAEL PEEKWOOD REAL SFX MILK MILLENNIUM FX MURRAY GOLD
ASHLEY ROWE JOHN RICHARDS TRACEY SIMPSON BRIAN MINCHIN STEVEN NOFFATT PETER BENNETT JAMIE MATHIESON PAUL WILMSHURST

Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
with
Samuel Anderson.....Danny¹
Frank Skinner.....Perkins
David Bamber.....Captain Quell
John Sessions.....Gus
Daisy Beaumont.....Maisie
Janet Henfrey.....Mrs Pitt
Christopher Villiers.....Prof Moorhouse
Foxes.....Singer¹
Jamie Hill.....Foretold¹

Below:
It's coming
for Maisie!

¹Not credited in *Radio Times*




UNCREDITED

Murray Johnston.....Maitre'd
Joanna Cooney, Victoria George-Veale.....
.....Waitresses
Chris Lane.....Monocled Scientist Passenger
**Tybulus Tyburn, David Hartley, Robert
Parker-Munn, John Britton, Michael
Hennessy**.....Male Scientist Passengers
**Sandra Scott, Maggie Bainton, Kitty Moran,
Ayaisha Griffith**.....Female Scientist Passengers
**Maurice Spring, Essop Merrick, Harry Burt,
Gerard Glynn**.....Male Passengers
**Claire Delaney, Yuan Huang, Francesca
Garcia, Lynn Thomas, Tilly Harris, Shyama
Norton**.....Female Passengers
Ian Furey-King.....Medic
Chester Durrant.....Train Guard (Crazed Guard)
Steve Grant.....Train Guard
Allan Gill.....Train Guard (Mr Carlyle)
Nicole Crees.....Double for Singer
Lekan Latinwo.....Barman
Matt Humphries.....Waiter
**Scott Stevenson, Richard Michael, Luke
Bailey**.....Kitchen Staff
Matthew Jones.....Chef

CREW

Written by Jamie Mathieson
Producer: Peter Bennett
Director: Paul Wilmshurst
Stunt Co-ordinators [sic]: Crispin Layfield
1st Assistant Director: Scott Bates
2nd Assistant Director: James DeHaviland
[uncredited: Aled Ellis]
3rd Assistant Director: Danielle Richards
Assistant Directors: Gareth Jones, Chris Thomas,
Jordan Wallace, Paul Rubery [uncredited: Michael
Williams]
Location Manager: Iestyn Hampson-Jones
Unit Manager: Nick Clark



“A CLASSIC MUMMY.
ROTTING, LEATHERY FINGERS PEEP
THROUGH THE BANDAGES.”



Above:
Calling for
action.

Production Co-ordinator: Adam Knopf
 Assistant Production Co-ordinator: Sandra Cosfeld
 Production Secretary: Medyr Llewelyn
 Production Assistants: Matthew Jones, Katie Player
 Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Maria Hurley
 Script Supervisor: Steve Walker
 Script Editor: David P Davis
 Camera Operator: Mark McQuoid
 Focus Pullers: Jonathan Vidgen, John Ellis Evans
 Grip: John Robinson [uncredited: Jamie Monks]
 Camera Assistants: Cai Thompson, Katy Kardasz,
 Gethin Williams [uncredited: Edd Dunning]
 Assistant Grip: Sean Cronin
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding
 Gaffer: Mark Hutchings

Best Boy: Stephen Slocombe
 Electricians: Gafin Riley, Andy Gardiner, Bob Milton,
 Gareth Sheldon
 Supervising Art Director: Paul Spriggs
 Art Director: Vicki Stevenson
 [uncredited: Paul Spriggs]
 Standby Art Director: Jim McCallum
 Set Decorator: Adrian Anscombe
 Production Buyer: Helen O'Leary
 Prop Buyers: May Johnson, Vicki Male
 Draughtsperson: Kartik Nagar
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies,
 Medard Mankos
 Set Dressers: Jayne Davies, Mike Elkins,
 Jamie Farrell

Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton
 Concept Artist: Chris Lees
 Graphic Designer: Nina Dunn
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 Standby Rigger: Bryan Griffiths
 Practical Electrician: Christian Davies
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Carpenters: John Sinnott, Chris Daniels, Lawrie
 Ferry, Matt Ferry, Julian Tucker, Mark Painter,
 Joe Painter, Tim Burke
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Assistant Costume Designer: Carly Griffith
 Costume Supervisor: Anita Lad
 [uncredited: Simon Marks]
 Costume Assistants: Michelle McGrath,
 Nicola Rodd, Gemma Evans, Charlotte Bestwick
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 Assistant Editors: Katrina Aust,
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 VFX Editor: Dan Rawlings
 Post Production Co-ordinator: Samantha Price
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Mark Hardyman

Colourist: Gareth Spensley
 Conducted & Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music by Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
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 Make-up Designer: Claire Pritchard-Jones
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 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: John Richards
 Production Designer: Michael Pickwood
 Director of Photography: Ashley Rowe
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC cymru wales Drama Production
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Below:
 Fanboy Frank
 Skinner is
 thrilled to
 be on set.



Profile

FRANK SKINNER

Perkins

Born 28 January 1957 as Christopher Graham Collins, the comedian grew up in a council house in Oldbury near West Bromwich, with older siblings Keith, Terry and Nora.

His father, John Collins, a factory worker, was a former footballer with County Durham side Spennymoor United, who met wife Doris (née Hoult) in a Midlands pub after playing West Bromwich Albion in a 1937 FA Cup tie.

At 10, Chris saw his first West Brom match and was smitten.

He attended Moat Farm Infants and St Hubert's Juniors but was expelled from Oldbury Technical Secondary at 16, after a dinner ticket scam.

He sang in punk band The Prefects, while working in a metals factory. Seeing education as his escape, he took A-level evening classes at Warley College, progressing to an English degree from Birmingham Polytechnic and a Masters in English lit from Warwick University.

Despite these achievements, he was unemployed for three years, before lecturing at Halesowen College, where he briefly married one of his students and fell into

alcoholism. Curbing his drinking, he has been teetotal since September 1986.

Turning 30, he found a new obsession as a stand-up comic, his first gig coming on 9 December 1987 at Birmingham Anglers' Association. Since Equity already had Burnley singer Chris Collins on its books, he chose his stage name after a member of his dad's dominoes team.

In 1991 he won the Perrier Award at the Edinburgh Festival. His act was boorish, crude and lewd but undeniably quick-witted. VHS and DVD releases included *Live at the Apollo* (1994) and *Live at the Palladium* (1996).

Early TV vehicles included Channel Four's stand-up sitcom *Packet of Three* (1991), retitled for its second series as *Packing Them In* (1992). More surprisingly, he co-hosted revamped BBC One chat show *Terry Wogan's Friday Night* (1992/3) and another Wogan show *Do the Right Thing* (1994). He was a regular on panel game *Gagtag* (1994).

For vaguely autobiographical sitcom *Blue Heaven* (1994), initially piloted in 1992, he played West Brom-loving pub singer Frank Sandford. The first episode saw Frank perform in a competition of terrible football songs; it turned out to be a portent of the future. With David Baddiel, Skinner fronted *Fantasy Football League* (1994-6/8/2004), a laddish BBC Two show of football chat, spun off from a 1993 Radio 5 series. This led them to join Lightning Seeds frontman Ian Broudie on *Three Lions*, the official England team single for the Euro 96 tournament. Making No 1 in the charts, the duo were at Wembley as the fans chanted their song; Skinner later recalled it as perhaps the greatest moment of his life. World Cup re-recording *3 Lions '98* made No 1 two years later and *Fantasy Football League* was revived by ITV to complement match coverage.

On screen, Skinner hosted acerbic BBC One chat show *The Frank Skinner Show* (1995-9), later moved to ITV (2000-05).



Baddiel and Skinner Unplanned (2000-3) on ITV reunited the pair for live, improvised ramblings. Skinner wrote and starred in domestic ITV sitcom *Shane* (2004).

His first stand up tour in 10 years came in 2007, with his hugely successful *Man in a Suit* tour following in 2014.

Recent TV outlets include *Frank Skinner's Opinionated* (2010/11) and shortlived comedy panel game *I Love My Country* (2013). He has hosted the popular *Room 101* since 2012.

A knowledgeable lifelong fan of both Elvis Presley and George Formby, he has presented TV documentaries on both. His hidden passion however was for *Doctor Who*, having watched since the first episode. He was thrilled to cameo in *The Five(ish) Doctors Reboot* (2013) as a bored Dalek operator.

When his casting as Perkins was revealed in May 2014, Skinner enthused: "I love this show... When I got the call saying they wanted me to read for the part, I was in the back of my tour bus watching episode three of *The Sensorites* [1964 – see Volume 3]."

Skinner interviewed Steven Moffat live on 9 April 2017 at the BFI TV Festival.

Autobiography *Frank Skinner* by Frank Skinner (2001) led to an ITV documentary, while his *Times* columns were published as *The Collected Wisdom of Frank Skinner* (2011).

He and partner Cath Mason have a son Buzz Cody, born May 2012. ■

Above: Frank with David Baddiel in *Fantasy Football League*.

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DOCTOR WHO

THE COMPLETE HISTORY

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THE CARETAKER

Terrifying events threaten Coal Hill School and the Doctor goes undercover as the Caretaker to investigate. The Skovox Blitzer is ready to destroy all humanity. Meanwhile, the Doctor and Danny Pink get an insight into Clara's double life.

KILL THE MOON

The Doctor and Clara – along with school pupil Courtney – find themselves on a space shuttle making a suicide mission to the Moon in the year 2049. They discover that the Earth's constant companion is a little more than just another celestial body...

MUMMY ON THE ORIENT EXPRESS

The Doctor takes Clara on a final trip in the TARDIS – a “last hurrrah!” to the Orient Express travelling across the stars! But the luxury trip takes a nasty turn when a deadly and immortal creature stalks the passengers.

